

# THE NEW YORK DRAMATIC MIRROR

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## HERE AND THERE.

From a San Francisco paper I glean the following important news item: "Frederic Febvre is at Abbey's Theatre, New York, with Rejane's company."

Another enterprising and up-to-date journal of that faraway city states that at Daly's Theatre "hot coffee and cakes are served between the acts, following the London custom, and the idea has been received with such favor that other New York theatres will follow suit, and thus it will in time spread over the country."

How is it that such facts (?) are announced three thousands miles away, when we, of New York, are in ignorance of their existence? I must observe more closely.

And now Elita Proctor Otis wants to play Trilby.

Speaking of Trilby, I noticed a paragraph in a Philadelphia paper last week which stated that the cast of the play included "Amy" McIntosh and Johnstone Bennett. What a splendid Little Billee Johnstone Bennett would be!

The wife of a well-known dramatist has a bracelet the bangles of which were given her by her husband for the plays he has written since their marriage. For original work she gets a gold bangle, and for adaptations a silver one. Failures or successes, the bangles follow the production of every play from the dramatist's pen, and now number twelve of silver and thirteen of gold.

The press agent of a certain actress sends out the following stuff: "Her methods are absolutely legitimate in everything. She has never had any notoriety of any sort; never has been followed by a crazy lover; has never had any diamonds stolen, and has never eaten a supper after her work at the theatre with anyone outside of her own family." In the language of Chimmie Fadden, "Dis gives me a pain."

A curious misprint lately made it "Mme. Regane" playing in "Mme. Louis Gene."

The crusade against the living bronze statues has a peculiar aspect to some people, and I am one of them. The real facts in the case are so different from the published accounts, and furthermore, compared to some costumes I have seen on the stage these bronze statues are models of purity. Last season a star appeared in New York in a costume which for deliberate indecency was worse than anything I ever saw, and which was far more suggestive than even the bronze statues are. Yet nothing was said about this costume. Now, I am not an admirer of the nude in art, or anywhere else, but I do like to see consistency, and it appears to me that a costume deliberately contrived for an entirely unnecessary and immodest display, is worse than no costume at all.

A short time ago there appeared in this column a paragraph regarding Richard Mansfield and his intention to call his theatre the Garrick, which title did not strike me favorably. I copy the following from the *Mail and Express*: "I see that some wild person objects to Mansfield naming his theatre the Garrick, because it is un-American! I should like to see all our theatres called 'The Marlowe,' 'The Fletcher,' 'The Ciber,' and that sort of thing. Managerial names pull."

Now I don't know whether this means me, particularly, for several other people have wondered why Mr. Mansfield chose to give his theatre an English name; but I do want to say right here that I am not a "wild person" simply because I like to have a theatre appropriately named. What's the matter with this *Mail and Express* person anyway? Doesn't that little United States flag published at the head of the editorial column infuse any patriotism into his heart, if he was born minus that quality? Marlowe, Fletcher and Ciber; indeed! Once more I am driven to expressive slang—I don't think.

And as for his calling me a "wild person"—that is the unkindest cut of all. I am noted for my meek and mild ways. Just let him come up to the *Mirror* office and ask for

THE OBSERVER.

## A NOTABLE THEATRICAL FIGURE.

James Anderson, the English actor, an account of whose death has been published in *THE MIRROR*, is described as "the last and most robust representative of the Macready or declamatory school of acting." Although he had long retired from the stage, he was almost up to the time of his death an enthusiastic assister at first nights in London, where his majestic figure and venerable beard attracted general attention.

Anderson was the original De Mauprat to Macready's Richelieu, the original Huon in Sheridan Knowles' *Love Chase*, the original Charles Courtly in *London Assurance*, as well as the original Ingomar. He originated also many well-known melodramatic characters.

Anderson toured during his professional career in almost all parts of the world. As manager of Drury Lane he lost over \$9,000, but his metropolitan misfortunes he always offset by provincial tours. The old actor was nearly eighty-six years old at the time of his death. His last original personation was given at Drury Lane about twenty-one years ago, when he appeared as Richard Cœur de Lion in an adaptation of Sir Walter Scott's "Talisman."

## PEPPER AND PAULDING'S ENTERTAINMENT.

The musical and dramatic recital given last Thursday afternoon at Carnegie Recital Hall by Harry Pepper and Frederick Paulding was an interesting occasion. Mr. Pepper, who is the most delightful of ballad singers, gave in his own charming and inimitable style, "In Sweet September," "Allan Water," "She Wore a Wreath of Roses," "Molly Bawn," "The Village Blacksmith," "Jenny," "Sally in Our Alley," "one of de Koven's compositions. Mr. Lowitz accompanied him admirably. Mr. Paulding recited selections from *The Rivals*; his rendering of Mrs. Malaprop was a singularly clever imitation of Mrs. Drew. Other selections, finely delivered, were "The Whistling Regiment," "The Devil in Search of a Wife," "Lochinvar's Ride," "My Uncle," and the spirited description of the race from the late Mary H. Fiske's play of Philip Herne. So successful was this entertainment that it is likely to be repeated by Messrs. Pepper and Paulding after Easter.

## JOHN KOSTER'S WILL.

The will of John Koster was admitted to probate on March 28. It was executed on Feb. 2, and leaves all the property of the deceased to his widow, Marie Koster, who is appointed executrix. The estate, which is all personal, is estimated to be worth \$100,000. The witnesses to the instrument were Albert Bial and Isaac Fromme.

## WILLARD LEE.

Willard Lee, whose picture appears on the first page this week, was born in Harrisburg, Pa., on March 20, 1866, of Quaker stock. He was educated at Franklin and Marshall College, in Lancaster.

In his youth Mr. Lee showed talent for sketching, drawing and painting, and his family proposed to give him an artistic education; but as early as his twelfth year he began to show marked liking for the stage. He would form his young companions into companies and rehearse with them plays that had taken their fancies. Mr. Lee's parents in vain tried to discourage his theatrical ambition. Under opposition he determined to make the theatre the scene of his life-work.

His mother having been left a widow, Mr. Lee finally threw off family restraint, and in 1885 adopted the stage formally. He made his first appearance in Johnstown, Pa., in that year in a small company that then traveled South. His ambition led him the following year to start a company of his own, but lack of capital and experience led to failure in this. In 1887 Mr. Lee joined Harry Miner's Silver King company, in which he made a distinct hit in the part of Corbett. He from that time went forward rapidly, and has played leading roles since 1889. During one season he starred on the Pacific coast with success. In 1892-93 he played the leading part in *8 Bells*, and the following season the leading part in *Patent Applied For*. This season he is playing the leading heavy in *Denman Thompson's Two Sisters* company.

Mr. Lee has played in every State of the Union and is popular wherever he has appeared. He is conscientious, ambitious, and studious. He is pleasing in appearance, and is known as one of the best-dressed men on the stage. At the request of his step-father, Dr. William D. Hall, of Altoona, Pa., he has assumed the latter's name, and in private life is known as Willard Lee Hall.

## MR. TREE AT HARVARD.

Beerbohm Tree addressed a distinguished audience of Harvard professors, students, and the society of Cambridge at Sanders' Theatre last Friday on "Some Aspects of the Modern Stage."

Mr. Tree held that to give free range to the imaginative quality is the highest accomplishment of the actor. The actor whose imagination is the least untrammelled is most likely to touch the imagination of an audience. The development of this receptive condition depends upon surrounding influences. A general knowledge of men and things is of course essential, but the speaker doubted whether education in its accepted sense is so necessary, or even desirable, as it is in the more concrete walks of life. "The midwife of science," said he, "is sometimes the undertaker of art."

Mr. Tree added that the education of the artist should be directed rather to the development of the imagination than to the accumulation of facts. He was even so bold as to think that a university education, which is so propitious to success in other callings, may be a source of danger to the artist. The point of view is so apt to become academic, to degenerate into the didactic; for all cliques, even the most illustrious, have a narrowing tendency. The absence of self-consciousness, he thought, rendered the average American a far better orator than the average Englishman. And he held that the highest expression in every branch of art has always been the impersonal. The greatest artist that ever lived—Shakespeare—was the most impersonal because the most imaginative.

## EMPIRE DRAMATIC SCHOOL STUDENTS.

Last Thursday afternoon at the Empire Theatre three new one-act plays were performed by the students of the Empire Dramatic School. The plays were *A Close Call*, by Grace Livingston Farniss; *Cousin Faithful*, by Julie M. Lippman; and *Love as a Tonic*, by Alexander H. Laidlaw, Jr.

The first piece tells the story of a gentlemanly road agent who escapes from the sheriff. Herbert Flansburg as Jack Mahara, and Leila Ellis as Ah Chung, a Chinaman, both did capital work. The plot of *Cousin Faithful* is somewhat far-fetched, but the piece was well acted by Helen Blake, Leila Ellis, Channaz Olney, and Holden Chandler.

In *Love as a Tonic* a wealthy young man, ruled by a maiden aunt, believes himself a pauper. He falls in love with his cousin, a widow, and his wealth is disclosed. Margaret Chalmers, Carrie Ewald, and William Kittredge were well cast.

## MRS. TABER'S SUIT.

The *Fourth Estate*, referring in its last issue to the \$25,000 suit that Julia Marlowe has brought against the Indianapolis *Journal* for alleged libel, says: "The suit has had a set-back, for Judge Baker struck out of the complaint the three letters which Mrs. Taber's lawyers had written to the *Journal* demanding retraction. The judge also struck out the interrogatories of Mrs. Taber's lawyer which designed to make the *Journal* give the names of the actors in Mrs. Taber's company that had been alluded to in the alleged libel as being poor performers. This puts Mrs. Taber in the position of having to prove that her supporting company was not mediocre before she can claim damages."

## COMIC OPERA AT THE CASTLE SQUARE.

William Wolff will direct the season of comic opera at the Castle Square Theatre in Boston which Edward E. Rose will put on at the end of the Rob Roy engagement. Thus far Mr. Wolff has engaged John E. McWade, baritone; Edgar F. Seannans, tenor; Beaumont Smith, comedian; Alice Gailard, contralto; and Marie Bell. Max Hirschfeld will be the musical director, and J. J. Jaxon will manage the stage. There will be a chorus of seventy voices, and the management promise that popular operas will be produced in a first-class manner.

## MINE ON JEFFERSON'S LAND.

A despatch from Abbeville, La., last week, announced the discovery of a solid bed of rock salt in Orange, which lies in a swamp off the South coast of the State. The land is the property of Joseph Jefferson, and is near one of the largest deposits of salt in the country. Mr. Jefferson thought there was salt on his property, and sunk a shaft in search of it. At a depth of 180 feet a solid mass of salt was found.

## A SUIT DISMISSED.

The suit brought by Edwin Browne against Canary and Lederer was dismissed last Friday morning in the Eighth District Court.

"Mr. Browne withdrew his suit without a settlement of any kind," said George W. Lederer yesterday, "and Justice Steiner dismissed the case."

## GOSSIP OF THE TOWN.

When Nelson Wheatcroft started the Empire Theatre Dramatic School, the venture was regarded by many as a doubtful experiment, owing to the many obstacles and difficulties in the way of establishing such an institution on a firm and enduring basis.



But Mr. Wheatcroft was not a theorist—he had practical ideas and he proceeded to put them into operation. The result has been highly successful. The School has been the centre of great activity; many excellent performances exhibiting the progress of the students have been given, and numbers of the graduates have secured substantial engagements and by their excellent work are reflecting credit upon their instructors.

Effie Shannon has been engaged to appear in England with Mrs. Langtry.

Camille D'Arville will remain at the Bijou until late in May.

Last Thursday morning H. H. Ragan delivered his lecture, "The Home and Haunts of Shakespeare," at Chickering Hall, and professionals playing in New York were invited to attend.

E. E. Rice has secured Excelsior, Jr., from R. A. Barnett.

Nestor Lennon has signed with Joseph Arthur to play Tom Browning, the leading part in *Linsay Woolsey*, for the summer season at McVicker's Theatre, Chicago.

At a special matinee performance of *Gossip* at Palmer's Theatre last Wednesday, Mrs. Langtry gave to the women in her audience copies of her photograph.

Pauline Hall, George B. McClellan, Duncan B. Harrison and Mrs. Harrison propose to sail from this port in May for a tour of Europe on wheels. They will take with them six bicycles, one tricycle, and one quadcycle, now being made at the Columbia manufactory at Hartford.

Edward Harrigan will sail for Europe in June.

Nat Goodwin rested last week and spent a few days in New York.

Two songs by A. H. Fitz of Minneapolis, are now being sung successfully in 1492.

Herbert E. Sears is now playing the leading part in *The Tornado* and has been engaged to continue in it next season.

At the last Lotos Saturday Night Edwin Steven told a story about a man with a large family who had "nine children living and one in Philadelphia."

A song called "The Thought" has just been published by Harry Pepper and Company. The words are by B. F. Butler, the actor-poet, and the music is by William R. Maddern. The words are charming in delicacy and imagination and the music is of a superior order.

The unexpected appearance of a cat on the stage at a performance of *Madeleine* last Wednesday night gave the audience extra amusement.

H. H. Ragan lectured upon and illustrated the natural scenery of the Yellowstone in Chickering Hall last Wednesday afternoon.

Lulu Tabor has been transferred from the second to the first in Old Kentucky company.

Helen Ridgewood has been specially engaged for Archie Boyd's company.

Adelina Zeldi (Ethel Corlette) has added another success to the list of those she has made as prima donna of the opera company at Malta. Miss Zeldi, who is an American girl, appeared as Marguerite in *Faust* on Feb. 21 with brilliant effect. The local papers describe her performance as a veritable triumph, dilating upon her grace and beauty and the exquisite quality of her voice.

The Metropolitan Dramatic Club of Gloucester, Mass., telegraphed last week that Joe Ott turned hundreds away on Monday night in that place, and the sale of tickets was stopped.

Thomas Hanley, in a message from North Adams, Mass., last week said that Minnie Seward opened the Wilson Opera House in that city on Monday night to standing room, and that hundreds were turned away.

The Cadet theatricals with Excelsior, Jr., in Boston realized over \$20,000.

Mark Sullivan has joined the Ward and Vokes company to elaborate the part of the detective, formerly played by Alfred Grant. Al. Bellman will join Ward and Vokes in Boston on April 15.

W. J. Bradbury has leased and will manage the Fairfield, Me., Opera House, which is being greatly improved.

Manager C. E. Perry, of the Grand, Bloomington, Ill., and Stewart Allen have organized a stock company for summer work called the National Stock Company. This organization will play the Grand and make excursions to various Illinois cities. The company includes Frances Drake, Lizzie Masters, Nellie Blanchard, Mabel Clara Estes, Robert G. Wilson, Arthur Haydin, Wallace Bruce, Edward Mackey, Stewart Allen, Howard Hine, the Hiatts, and others.

It is probable that the Actors' Fund headquarters will remain at 12 West Twenty-eighth Street for another year.

The Garrick Club will inaugurate a new and patriotic custom at its entertainment next Saturday evening. On that occasion an American flag will be presented to the Club, the presentation speech being made by Joseph Howard, Jr. Thereafter, at all the Club's reunions a standing toast will be offered to the national ensign.

The next subscription performance of the American Academy of the Dramatic Arts will be given at the Berkeley Lyceum on Thursday evening, when Franklin H. Sargent will present for the first time scenes from Ibsen's latest play, *Little Eyolf*; a new one-act play, *Bachelor Girls*, by Frank C. Drake; and scenes from the Greek tragedy, *Electra*, of Sophocles.

Herschel J. Mayall, who closed with *The Lost Paradise* company at St. Paul, Minn., recently, in order to remain with his father on the latter's farm near that city, was thrown from a colt he was riding by a surcingle breaking on March 24 and suffered a fracture of the left shoulder. Mr. Mayall was removed to St. Paul, where the fracture was reduced, and will be confined to the house for a month or more.

Miss Swain, of The Princess Bonnie company, having been called suddenly to New York, recently, Mae Edwards took her place in the opera at short notice and gave an excellent performance of *Kittie Clover*.

Henry W. Burkhardt has been engaged for genteel heavies to open this week with N. S. Wood.

F. K. Young is writing the book for a comic opera to be called *Le Barbarien*. The story deals with the love of a robber chieftain at the time when Rome ruled the world.

Madeline Lack has made a hit with her Spanish dances in *Prince Pro Tem*. A song entitled "Dearest in the World to Me," words by George Cooper, and music by Robert A. Keiser, has been dedicated to Miss Lack. Little Gracie Lack, the child dancer, has recently appeared at several private entertainments.

Gordon Emmons and Leslie Gossin will star next season in *Othello*, *The Merchant of Venice*, *Damon and Pythias*, and other plays.

In a study of the life and work of Richard Brinsley Sheridan, the Professional Woman's League last Thursday enjoyed scenes from *The School for Scandal*, personated by Mrs. Rachel McAuley, Maud Banks, Nellie Yale Nelson, and Emma Lewis. A paper on the inner life of Sheridan was read by Adelaide Fitz Allan. The subject will be continued at the next meeting of the League. Mrs. Sydney Cowell Holmes presided, and among those present were Mrs. Charles Barnard, Sarah Palmer, Alice Brown, Blanche Weaver, Emily Rigi, Pauline Willard, Dr. Cordelia Williams, Mrs. Charlotte Gregory, Mrs. C. A. Doremus, Mary E. Stone, and Emma Lewis.

Wright Huntington has won unusual favor as a member of Manager Rogers' company at Salt Lake City. The *Salt Lake Tribune* praises his versatility as it has been shown in various parts, and adds: "Mr. Huntington has what builders would term the 'structural' elements of a great comedian in lines Mr. Holland has made notable. What he lacks is the finishing touches—the delicate detail that only comes through training under an adept stage director. With youth, physique, ambition and application, there is a bright future before Mr. Huntington, if he only keeps in the right channels."

Elsie Gladys has rejoined Archie Boyd's *The Country Squire* company to play her old part of Daisy.

The St. Clairs and Manager Shea are airing their differences in the Municipal Court of Buffalo, N. Y. The St. Clairs went to Buffalo on a contract advertising "a red-hot act." Upon trial the St. Clairs, according to Messrs. Shea and McClelland, were not up to the standard of the house. Consequently they were not allowed to appear. An amusing scene occurred in the court-room upon the suit for recovery, at which time the plaintiffs rehearsed their act and sang variety songs for the delectation of the Judge. Decision was reserved.

Clarence Robinson was convicted on March 21 in Superior Court of Buffalo, N. Y., of murder in the second degree and was sentenced to Auburn Prison for life. His wife, Sadie Robinson, was convicted of manslaughter in the first degree and was sent to the Women's Prison at Auburn for twenty years. Her crime was the killing of Montgomery Gibbs, a Buffalo lawyer, April 28, 1894. Clarence and Sadie Robinson were backers and traveled with the Russell Pantomime and Comedy company.

George W. Sparks was called to his home in Baltimore recently by the sudden death of his mother, Mrs. M. A. Sparks. Mr. Sparks will soon join the stock company at Providence, for which he has been engaged to play leading business. Next Fall he will be in the production of a play called *A Human Race*, written by George Barr.

The question, "Do We Want a National Theatre?" is receiving elaborate and brilliant discussion in the *Home Journal*. Those that have taken part in it thus far include Bronson Howard, A. E. Lancaster, Martha Morton, Daniel Frohman, Rudolph Aronson, A. J. Dittenhoefer, Minnie Maddern Fiske, A. H. Hummel, Kyrie Bellew, Mrs. Frank Leslie, Alfred Ayres, F. F. Mackay, William F. Gill, Harrison Grey Fiske, A. Oakley Hall, Stephen Fiske, Max O'Rell, E. H. Sothern, and Isaac S. Isaacs.

Walter Sanford has taken offices in the *Mirror* Building, Broadway and Fortieth Street.

## AMONG THE DRAMATISTS.

Martha Conway has written a comedy in two acts called *Jealousy*. It will be produced at the Lyceum in Buffalo during the summer stock season.

Alphonse Daudet is to make a dramatization of his last novel, "La Petite Paroisse," for the Paris Gymnase. It will be produced next year.

Ada Lee Bascom's play, *A Bowery Girl*, will be produced in Chicago on April 14 by Manager Harry Williams. Miss Bascom, by the way, has just completed a sensational drama which contains an effect that the author claims is entirely new to the stage.

May M. Ward says that last year she wrote a comedy entitled, *A Jolly Good Fellow*, but that she permitted Charles Dickson to use the title for a comedy written by Stanislaus Stange. Since the latter was not successful, however, she intends to retain the name for her comedy. Next season Mabel Paige's repertoire will contain three of Miss Ward's comedies, and it is said that Harry Corson Clarke is anxious to produce her piece called *210 Quincy Avenue*, and that Jennie Holman expects a play from her pen.

William Gill and Robert Fraser are writing a melodrama which will contain two original mechanical effects. The scenes of the play are laid in New York. The piece is to be given a metropolitan production during the coming summer.

Percy Gaunt has completed a farce-comedy in three acts, entitled *The Rival Senators*. Negotiations are under way for its production at an early date.

Smith Clayton, who used to write "The Idler" column for the *Atlanta Journal*, gave up journalism about a year ago on account of ill-health. He has devoted his time since then to playwriting and recently completed a one-act piece called *The White Monkey* and a farce entitled *Miss Venus the Fifth*. A few days ago Wilfred Clarke read Mr. Clayton's plays and was so well pleased that he commissioned him to write a three-act comedy on strictly American lines. Mr. Clarke will star in it next season.

## BOOKS REVIEWED.

"He Stoops to Conquer." A comedy in four acts, by Isidore G. Jacobson, Graham and Delchamps, Mobile, Ala.

It is safe to assume that this so-called "comedy" is published by private enterprise, for it would probably never have been embalmed in type as a business speculation. And it is doubtful if there is any manager who would think of putting it on the stage. The story is a very cheap one, crudely developed, of a lover opposed by the father of a young woman whom he seeks to marry and who effects his plan by disguising himself as a coachman. In this guise he runs away with the young woman, and then in his proper person brings her back and gets her hand for his pains. The characters are clumsily indicated, the dialogue is as cheap and vulgar throughout as that which is employed by variety actors to illustrate a "turn," and the piece has absolutely no action. This having been said, there is nothing more to say.

Superfluous hair, prunings, wrinkles, scars, moles, etc., permanently destroyed by electrolysis. Helen Parkman, 59 W. 23d St., N. Y.



## AT THE THEATRES.

## Daly's.—A Bundle of Lies.

Farcical play in three acts, based on a German piece by Carl Laufs and Wilhelm Jacoby. Produced March 28.

Washington Brownie	James Lewis
Robert Brinton	George Clarke
Algeron Lennox	Herbert Gresham
Julius Jekell	Gerald Maxwell
Dudley Hyde	Francis Carlyle
Boliver	Charles Leclercq
Dr. Tenbilly	William Owen
Smiley Junior	George Lenoir
Mrs. Martha Constancia Brownie	
	Mrs. G. H. Gilbert
Dolly	Percy Haswell
Alma Brinton	Maxine Elliot
Serena Lennox	Sybil Carlisle
Hannah	Miss Lorraine
Prof. Hans Heironymus Himmlunanser	Henry Dixey

A Bundle of Lies, produced at Daly's Theatre last Thursday evening, had little to recommend it even to temporary favor, and was finally performed on Saturday night. It is replaced this week by Nancy and Company and A Tragedy Rehearsal, pending preparations for the revival of A Midsummer Night's Dream.

A Bundle of Lies was a type of a farce now practically obsolete. Two young married men, weary of the monotony of home life, although happily mated, resolve to leave the small town where they do business and together seek amusement in New York. Each lies to his wife, saying that he is going away on business. One pretends to go West and the other South, and they contrive with the aid of male friends to have letters mailed to their wives from various points on their respective journeys.

The wives, during the absence of their husbands, visit an aunt in New York "to enlarge their vision." Impossibly, of course, the husbands, in pursuit of pleasure, visit the husband of the aunt. To win a wager, the husbands slightly disguise themselves. They are seen in the act of effecting this disguise by their wives, who remark a resemblance in each case to their lords, but are won from suspicion by the timely arrival of letters supposed to be from the husbands. And then for the better part of three acts the audience was expected to believe that the husbands, associating flirtatiously with their wives, were unrecognized until the proper time came for a winding up of the lame fun-making.

The piece provided the inevitable parts of a domineering wife and a subordinate husband for Mrs. Gilbert and James Lewis. George Clarke and Herbert Gresham worked manfully to make plausible the improbable situation of the husbands; Maxine Elliott and Sybil Carlisle were the young wives; Gerald Maxwell and Francis Carlyle acted insignificant parts that had a relation of duplicated identity in the plot; Charles Leclercq was a meddling old fellow, William Owen was a fussy physician of the family whose home was the scene; George Lenoir was a mashing cadet who came to grief in the sequel; Percy Haswell had an ingénue part; and Miss Lorraine was a housemaid.

A superfluous character—and this does not mean that any of the characters seemed to have a novel vitality—was that of a German tenant of Mr. Brownie, who suspected his wife of misconduct and was present in each act long enough to voice some complaint about the premises he occupied. Mr. Dixey sank his identity absolutely in this, and with a make-up of the style popularly supposed to characterize the personality of Johann Most, with a dialect extravagantly amusing, and with action perfectly fitted in all things to the part, afforded the single originally amusing feature of the entertainment.

Aside from its bald improbability—and farce itself must have some semblance of likelihood—A Bundle of Lies was monotonous most of the time, because, unlike the sailor's parrot, you always knew just what was to happen next.

## Grand.—Garry Owen.

Irish play in four acts, by Murphy O'Hea. Produced April 1.

Garry Owen	Tony Farrell
Stephen Purcell	Frank Kilday
Leonard Fitzgerald	William Lawes
Gerard Markham	Arthur Buchanan
Mickey Hickey	W. B. Cahill
Father Conway	Seth Smith
Roady	George Earle
Rev. Robert Lindsay	Ira T. Moore
Jamesey	Ed. Bradley
Mona Conway	Ella Fontainebleau
Kate Purcell	Minnie Emmett
Eily Aroon	Jennie Leland

Garry Owen, the play in which Tony Farrell has been starring this season, owes its authorship to Murphy O'Hea. Its metropolitan opening at the Grand Opera House last evening was strengthened by the special engagement of Maggie Cline.

Love and intrigue are prominent ingredients in the plot of Garry Owen. Stephen Purcell, a lordly magistrate, avails himself of the Irish suspect law to rid himself of his rival for the hand of Nora Conway. The latter's brother, Father Conway, parish priest, prevents him from carrying out his scheme. Purcell with his accomplice, Mickey Hickey, murders a Protestant clergyman, Rev. Robert Lindsay who is secretary of the Land League, and fastens the crime on Father Conway.

In order to save the priest Garry Owen confesses that he committed the crime, and is sentenced to be hanged. Garry's friends secure his escape, and in the last act he proves to the satisfaction of the audience that Mickey Hickey and not Father Conway was the murderer of Robert Lindsay. The various amatory couples bring matters to a matrimonial climax, and all are happy at the final curtain except the villains.

It is not overstating the case to say that there have been better Irish plays seen in this vicinity than Garry Owen, which, however, has a large assortment of stock ingredients that are calculated to amuse those in the audience who are not familiar with the Hibernian drama of theatrical commerce.

Of the cast, Tony Farrell proved effective and entertaining in the title role. His singing scarcely stamps him as a graduate of grand opera.

Jennie Leland rather overacted the part of Eily Aroon, but her assumption of soubretteish kittenishness captivated the audience from the start.

Minnie Emmett was excellent as Kate Purcell, and Ella Fontainebleau did creditable work as Mona Conway.

W. B. Cahill made Mickey Hickey a serio-comic villain of mugging propensities, and Frank Kilday's villainy as Stephen Purcell was of the conventional order.

William Lawes, Archer Buchanan, W. B. Cahill, Seth Smith, Ira T. Moore, and Ed. Bradley all did acceptable work.

Maggie Cline brought down the house with her Hibernian songs and specialties in the last act.

## American.—Gossip.

Gossip was transferred last night from Palmer's to the American, where it will be continued throughout the week. The same cast,

scenery, etc., remain, while a few changes for the better have been made in the play.

Mrs. Langtry wore her stunning gowns with charming grace, and satisfied the audience by her portrayal of the American divorcee. Effie Shannon, "Aunt" Louisa Eldridge, Eben Plympton, and C. J. Richman gave admirable support. The audience was large and generous in its applause.

Gossip will evidently have a good week at the American. Next, Elita Proctor Otis in Oliver Twist.

## People's.—The Spider and Fly.

It was spectacle that amused the theatregoers of the East side last evening. M. B. Leavitt's The Spider and Fly, with its ballets, amazonian marches, and a series of living pictures proved a drawing attraction at the People's Theatre.

The book has been written up-to-date, and with the numerous specialties introduced and the elaborate scenic effects, the production provides an entertaining performance.

Nettie Black made a charming Oceana, and played the queen of the sea with much grace. Georgie Putnam was a shapely Zamiel, and Anna Suits as an English lord looked like a second edition of Della Fox.

Others in the cast worthy of praise are Julia Lake, Addie Villars, Steve Cory, Maurice Pike, Madge Torrence, and Frances Harrison.

## Union Square.—Vaudeville.

One of the best programmes that has been seen at the Union Square Theatre since its opening was presented last night.

John W. Ransome returned with new songs and up-to-date witticisms, and received generous applause. Nellie Chandler's White Orchestra, comprised of ten soloists, played several numbers, and accompanied Master Meehan, a boy soprano, in two songs.

Others in the programme included Raymon Moore, Bunth and Rudd, Minnie Renwood, Murray Brothers, musical specialties; Bartlett and Mays, sketches; McAvoy and May, Lew Randall, Tuxedo Quartette, the Kins-Ners, Lascaud and Van Dee, and the Misses O'Neil and Sutherland.

## Tony Pastor's.—Variety.

Weber and Field's Own company opened at Pastor's on Monday night to good business. The comicities of this German dialect team are good antidotes for the blues.

They were surrounded by many familiar performers, whose acts were deservedly applauded. Among these might be mentioned the burlesquing of Le Clair and Leslie, the singing of Lottie Gilson, the monologue of James F. Hoey, the acrobatic feats of Farnum and Seymour, and the negro comedy of McIntyre and Heath. The other people comprised the Fansons, Falke and Seamons, and John E. Drew.

## Koster and Bial's.—Vaudeville.

There are plenty of new features at Koster and Bial's this week. The Sisters Don, the singers and dancers, make their first appearance here; also Blocksom and Burns, the sporty boys, and A. O. Duncan, the ventriloquist. Hill and Hill, the London grotesques, are also new here.

A special feature of last evening was a new living picture, entitled Eighty Years in Honor of Prince Bismarck.

## At Other Houses.

The Two Colonels will be produced at Palmer's this (Tuesday) evening. Several changes have been made in the cast of this play. Edwin Brewster, Walter Lennox, Sr., and Dave Murray, who have been announced to appear in the play, will not be seen, and Frank Mordaunt, Stanley Stangle and Billy Sweatnam are the members of the company.

The curtain at Daly's Theatre will rise at eight o'clock during the run of Nancy and Company and A Tragedy Rehearsal, in both of which pieces Ada Rehan is to regularly appear. On Friday night Mr. Daly will present a new arrangement of Tobin's comedy, The Honeymoon, in which Miss Rehan will make her first appearance as Juliana. A Midsummer Night's Dream will be revived a week from Thursday night.

Rory of the Hill will end its ten-weeks' run at the Academy of Music on Saturday night.

This is the last week of Madame Sans Gêne at the Broadway, as David Henderson's American Extravaganza company is due there next Monday in Aladdin, Jr., the musical and spectacular burlesque that has met with popular approval in Chicago, Baltimore and Boston.

Edwin Stevens, the singing comedian, is in the current vaudeville bill at the Casino, where the living bronze statues are still on view at each performance.

John-a-Dreams is being well patronized at the Empire.

It has been decided that Little Christopher will continue its occupancy of the Garden for the present. The 25th performance occurs on May 6.

Walter Sanford announces the production of a new English melodrama, The Pace that Kills, at the Fourteenth Street Theatre for this (Tuesday) evening.

Arrangements have been made for Camille D'Arville to continue in Madeleine at the Bijou until the latter part of May, when The Mimic World is underlined for production at that house.

An Ideal Husband is drawing well at the Lyceum.

The 15th performance of Too Much Johnson will be celebrated on April 11 at the Standard with the distribution of handsome souvenirs.

Mrs. Potter and Kyrle Bellew continue in Charlotte Corday at the Herald Square.

These are the last weeks of Denman Thompson's engagement in The Old Homestead at the Star.

The Cross Roads of Life is at the Columbus Theatre this week.

The Milk White Flag is at the Harlem Opera House this week.

In the Tenderloin is the attraction at Jacobs' Third Avenue Theatre this week, and opened to a good house last night.

## BROOKLYN THEATRES.

## Columbia.—The Fatal Card.

The Fatal Card was presented for the first time in Brooklyn at the Columbia on Monday evening, and entertained a large audience. The play as a whole made a great hit. J. H. Thompson, Amy Busby and W. J. Ferguson were especially well received. Next week, Madame Sans Gêne.

## Park.—Richelieu.

Thomas Keene has not been seen in Brooklyn for a number of years, and consequently a large audience of his admirers gathered at the Park on Monday evening and gave him a hearty welcome

The play was Richelieu, and Mr. Keene won much applause by his forceful rendition of the stirring lines of his part and was recalled after every act. During the week he will be seen in Hamlet, Othello, Richard III., Louis XI., and The Merchant of Venice. The company is excellent. Next week, 1402.

## Amphion.—The Cotton King.

The Cotton King drew a good audience to the Amphion last night. The cast is a very capable one, and shows advantageously in the melodrama. The elevator shaft rescue scene in the fourth act brought down the house. William Beach, Dominick Murray, Cuyler Hastings, May Wheeler, Amelia Summerville, and Mrs. Seldon Irwin were worthy of especial mention for their work. Dan Collyer, Bijou Fernandez, Basil West, and Edwin Lee gave good support. Next week, Charles H. Hopper in The Vale of Avoca.

## Notes.

The Fast Mail is at the Star.

Corinne in Hendrick Hudson is at the Grand Opera House.

Humanity is at the Bijou.

Tony Pastor's company is at Hyde and Behman's.

The Tornado is playing at The Empire.

Von Yonson appeared at the Gaiety.

## COMIC OPERA AT THE WALDORF.

There was a unique entertainment at the Waldorf yesterday morning. It was the occasion of one of Mr. Bagby's musical mornings in the concert-room of the hotel, and a fashionable audience was in attendance to listen to songs from a new comic opera called Daphne, or The Pipes of Arcadia. The libretto is the work of Marguerite Merington, and was awarded five hundred dollars by the National Conservatory of Music of America in the prize competition for the best libretto by an American author under the age of thirty-five. The music was composed last Summer by Arthur Bird, an American composer now residing in Berlin.

The ten songs selected were rendered by Jennie Slater, soprano; Adele Laeis Baldwin, contralto; J. H. McKinley, tenor; and Perry Averill, baritone. Orton Bradley played the accompaniments on the piano. The songs comprised three quartettes, six solos and a trio. The laughing song sung by Mrs. Baldwin, with the assistance of Miss Slater and Messrs. McKinley and Averill in the chorus passages, was heartily enjoyed. In fact all the songs offered abounded in artistic merit and met with full appreciation on the part of the audience.

It is no discredit to the composer, therefore, to state that the libretto is exceptionally bright. Miss Merington outlined the plot and read extracts from the libretto. The lyrics are exceedingly dainty and the dialogue fairly sparkles with wit and humor of the Gilbertian order.

The theme is quaintly comic. A poet and a professor are both in love with Daphne. In the course of events it is agreed that the poet shall court Daphne as proxy for the professor and vice-versa. When the poet sings a captivating serenade the impression he makes goes to the love account of the professor, and when the professor charms Daphne with an exhibition of his learning the poet gets the benefit of his scholarly enticement and thus adds to his amatory score. Womanlike, Daphne ultimately throws them both over, and finds her matrimonial ideal in the King of the Fiji Islands.

## JACOBS THOUGHT BETTER OF IT.

Edward J. Abram relates a curious experience with Manager H. R. Jacobs. Last December Mr. Abram booked Rosabel Morrison and Morrison's Faust company for the Chicago Alhambra the week of March 31, and for the Academy of Music the week of April 7—both houses managed by Mr. Jacobs.

"Two weeks ago," said Mr. Abram to a Mirror reporter yesterday, "I was notified that Mr. Jacobs had canceled both dates, presumably because he could receive better terms from another company. I went to Chicago to apply for an injunction, acting under the best legal advice.

"I discovered a clause in Mr. Jacobs' contracts which read: 'If the company or any member thereof is objectionable to H. R. Jacobs, who is hereby made the sole arbiter, and whose judgment is conclusive, he may cancel this contract at one week's notice.' This clause had not been noticed by me when I signed them. My lawyer informed me that such a provision lacked the essence of law, which is equity, and that it wouldn't hold water in a court.

"My bonds were ready and the injunction papers prepared when Mr. Jacobs, in spite of his arbitrary action and expressed contempt for court proceedings, finally decided that he would play his dates."

At H. R. Jacobs' office it was said that the reason for wanting to cancel the time was that Lewis Morrison had played an engagement in the same piece five weeks before at the Haymarket Theatre.

Manager Abram asserts that Mr. Jacobs was fully aware of this Haymarket engagement at the time the contracts were signed.

## THE JACOBS' THEATRE DISPUTE.

Two suits, involving the Jacobs property, came before the higher courts last Wednesday. Henry R. Jacobs and Marcus J. Jacobs have a lease of the theatre which will not expire until 1903. William H. Buxton says they owe him \$7,000 on a mortgage and began an action in the Supreme Court to foreclose their interest on the property. Judge McAdam, of the Superior Court, reserved his decision on a motion made by Henry R. Jacobs to restrain Thomas J. McCahill, owner of the property, from dispossessing him.

Mr. Jacobs says he did not pay his rent because his landlord failed to keep his agreement to put a new front to the theatre.

## FREDERIC BOND'S TOUR.

The third comedy season of Frederic Bond will begin at the Grand Opera House, Washington, D. C., on Monday, April 29. Charles A. Shaw and Walton Bradford will conduct the Summer comedy season as well as Mr. Bond's starring tour, which will begin on Sept. 2 and have engaged for his support Charles S. Abbe, W. R. Shirley, E. J. Lator, John Findlay, Edwin Wallace, Lloyd Curtis, Ada Curry, Maude White, Agnes Findlay, Millie James, and Abbie Johnson.

## IT WAS ANOTHER CORINNE.

From Albany last week a dispatch was sent out announcing the death of Corinne Kimball. Many supposed that it was Jennie Kimball's popular star. As a matter of fact the deceased woman was a nun, whose home was in Little Rock, Ark. Mrs. Kimball and Corinne, by the way, are to make their first trip to Europe this Summer.

## THE WANDERING JEW STAGED.

The Wandering Jew, a dramatization of Eugene Sue's well-known story by Nelson Wheatcroft and George Backus, was produced at the Ninth Street Opera House, Kansas City, last Sunday evening with considerable success.

William Morris is reported to have made a hit as Dagobert.

Negotiations are pending for a New York production this Spring.

## MANTELL'S NEW PLAY.

Robert Mantell produced his new play in Albany last week. The piece is an adaptation from Tom Taylor's "Retribution." It is in four acts.

Mr. Mantell is said to have a part that gives him as good an opportunity as he had in Fedora, which first won for him recognition as an actor of uncommon merit. Both the play and the star were enthusiastically received.

## UNDER NEW MANAGEMENT.

The Park Theatre, Philadelphia, has been leased by J. Bard Worrell, a manager of enterprise and experience, who purposes by a wise policy as to attractions and prices to make it one of the most successful theatres in that city. An idea of Mr. Worrell's plans may be gained from an announcement on another page.

## THE BRONZE STATUARY CASE.

The case of the People vs. Rudolph Aaronson, on account of the Bronze Living Pictures, came up in General Sessions yesterday morning at eleven o'clock. By consent of the counsel on both sides the case was adjourned until April 15.

## GOSSIP.

Cigars enclosed in glass tubes and named after Herrmann the magician have been placed on the market.

The lease for the Lyceum Theatre, Memphis, has been signed by Manager Greenwall, who will have John Mahoney as local manager. The open time for all of Manager Greenwall's houses is on file at the American Theatrical Exchange.

The American Theatrical Exchange is booking the tours of Gladys Wallis and Joe Cawthorn.

William C. Andrews, for the past nine years with Roland Reed, is to reproduce Fred Marsden's comedy, Humbug. The company engaged to support Mr. Andrews includes Nellie Yale Nelson, Minnie Monk, Ollie Redpath, Henry D. Gibbs, H. Rees Davies, W. W. Plum, William Fairbanks, Arthur Boylan, and James Albright. The tour will begin on April 15 under the management of Edwin R. Stoughton. Rehearsals are now in progress.

Mr. and Mrs. Lincoln J. Carter sailed for England last Wednesday on the Paris.

The Huntly-Bixby Comedy company are pirating various plays in the West.

## WANTED

## For Ellen Vockey Co.

VERSATILE COMEDIAN, who can sing and play parts in three comedies. A1 SOUBRETTE, with singing and dancing specialty, suitable for first-class audiences. Good up-to-date dance, on the order of Lottie Collins preferred. Applicants must have good appearance and necessary wardrobe.

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## WANTED.

A competent and experienced manager for ALTMAYER'S THEATRE, McKeesport, Pa. Applications received until May 1.

Best of reference required.

R. B. BEANE, McKeesport, Pa.

## CHORUS PEOPLE

Male and Female, and Principals, wanted AT ONCE at the Packard Dramatic and Musical Agency, 47 West 28th St., for Summer Opera. Good engagements.

NEW PLAYS FOR STARS (on Royalty) by the author of THE HOUSE ON THE MARSH, WEDLOCK, WOMAN'S RANSOM.

## THE RENEGADE—Drama (Male).

## ONE FALSE STEP—Melodrama (Lady).

Address MERVYN DALLAS, this office. Other plays, including own version of MOTHS, CALLED BACK. At LIBERTY for management of good tour or stage.

## Good Attractions Wanted.

For benefit for Syracuse T. M. A., for one night in May. State lowest sharing terms. Frank E. Norton, Secretary, 209 N. Salina St., Syracuse, N. Y.

## COMEDY

For Sale. A clever adaptation of a big French money-maker comedy.

Address "Successful Adaptor," MIRROR.

LADIES desiring development, also restoration of BOSOM, can obtain valuable information. Address, with 2c. stamp, Mrs. J. Davis, 29 Monroe, Detroit, Mich.



## IN OTHER CITIES.

## PROVIDENCE.

Mr. and Mrs. Kralbeg in a half week's engagement at the Providence Opera House March 25, and played to large and fashionable audiences. The repertoire comprised The Second Mrs. Tanqueray, Impulse, A Scrap of Paper, and The Queen's Shilling, all of which were enthusiastically received. That delightful play, Friends, was the attraction for the remainder of the week, and drew well. The play was admirably presented by an excellent cast, with the author, Edwin Milton Royle, Selma Foster Royle, and Lucius Henderson in the leading roles. Mr. Henderson's piano solos were heartily received, and the performances thoroughly enjoyable. Joseph Jefferson 1. 2. Pauline Hall 3-4.

At B. F. Keith's Opera House 25-30, M. B. Leavitt's Spider and Fly co. played to small houses. Black Crook 1-4.

J. Jay Dowling and Myra Davis, assisted by a competent stock co. presented Nobody's Claim to well-pleased audiences at Trowbridge's Star Theatre week of 25-30. The drama was well staged and played. She 1-4.

Sam T. Jack's Crooles were at the Westminster Theatre during the week of 25, and gave a good performance to large audiences. The specialties were very good and frequently applauded. Sam Jack's Extravaganza co. 1-4.

Pinafire will be given at the Talm Theatre April 15, 16 by Fred L. Gardner and his pupils, assisted by a chorus of fifty.

Frederick B. Anderson has severed his connection as treasurer of the Providence Opera House, and will manage the Howard Athenaeum Star Specialty co. next season.

The Stavenhagen-Gerardy concert, which was booked here for March 25, has been indefinitely postponed.

Charles L. Walter, in advance of A. Y. Peniston's She co., and W. H. Bishop, of The Black Crook co., were here 27.

Gracie Fummett, of The Pulse of New York co., was in town last week.

Nellie Reid has joined hands with McElroy and Kempton, and the trio will go with The Two Bad Boys co. on Aug. 2.

Charles L. Walter leaves June 15 for Europe in search of novelties.

A. Y. Peniston's She co. will close season at Newark, N. J. April 20.

Eugene Ysaye, the Belgian violinist, made his first appearance in Providence at Infantry Hall March 20 before a large and appreciative audience. His wonderful playing delighted his hearers and he was most cordially received. Gertrude Edmonds, contralto, and M. Aime Lachaux, pianist, assisted and the concert was an artistic success. William H. Wing, of this city, is to be congratulated for bringing these artists here.

HOWARD C. RIPLEY.

## DETROIT.

William Barry gave a two-nights' performance at the Detroit Opera House last week, opening on March 23. The play presented was The Rising Generation, a rollickingly funny Irish play of decided merit. Mr. Barry was delightful in the character of Martin McShane, and the co. supporting him was excellent. It is to be hoped that Mr. Barry will have with us longer when he next visits Detroit. The Panning Show opened at the Detroit 25. The engagement lasted for three nights.

The Continental Minstrels gave a performance at the Empire Theatre 24, which was thoroughly appreciated by a large audience; but the best thing that has been at the Empire this season, or for that matter any season, opened with a matinee Monday afternoon, when Richard Golden and his co. were seen in Old Jed Prouty. This play grows more popular season after season, and is justly so. Mr. Golden's Jed Prouty is a happy impersonation; the co. surrounding him is exceptionally good, and the whole performance a realistic picture of life as it really is in the locality where the plot is laid. The engagement lasted all week. The Boy Tramp follows.

At Whitney's Grand a play called Slaves of Gold opened Sunday, 24. Elmer Grandin, the author of the piece, and an actor of ability, took the part of the hero, William Hope, in a very creditable manner. He was supported by Eva Mountford Grandin, who charmingly portrayed the character of Grace Hope. Another clever actor in the cast was Franklin Hurleigh. The play itself is a particularly good one of its kind. The plot is out of the common, and the usual quota of realistic scenery is shown, some of it very good. Alvin Joslin understudied.

On Sunday, 25, Sousa's Band will give a concert at the Detroit Opera House. Marie Barnard is announced as the soprano for the occasion, and Currie Duke, violinist.

It is announced that Rose Coghlan will pay us another visit the latter part of next week. She opened the New Year for us at the Detroit on the occasion of her former visit here this season.

Ysaye, the violinist, gave a concert at the Auditorium Tuesday evening, 26. He was assisted by Aime Lachaux, pianist. The occasion was his first appearance in Detroit, and attracted a brilliant audience, who thoroughly enjoyed the rare musical treat offered them.

## JERSEY CITY.

In Old Kentucky was presented at the Academy of Music March 25-30 to good business. The cast is a good one (see last No. 1 co.). Forrest Robinson, Laura Burt, Thomas Burns, George W. Devo, Charles French, Grace Sherwood and Ethel Greyhoke, all appear to good advantage. The second act introduces the clever lark and wing dancers and the pickaninny band. The scenery is good. Charles Hopper in the role of Avoca 1-4; Spider and Fly 4-12.

The Bon Ton Theatre had an excellent bill on 25-30. The long list comprises Dan Crimmins and Rose Kerr, Drew and Usher, Sager and Pannie, Midgley, William and Minnie Abrahm, Rose and Hilda Laporte, Eddie Odell, Baby Lili, Collins and Madell, Pearl Inman Nolan and McShane, Nellie Lawrence, Felix Haney, Brennan and Williams, Lillie Ackerman and Paul Sluter. Business good.

Col. Robert G. Ingersoll is to lecture at the Academy of Music 21.

During the run of The District Attorney at the Academy of Music recently, a number of district court judges, lawyers, and city officials were to be seen in groups at the performances. They were enthusiastic spectators.

The pickaninny band connected with the Old Kentucky co. make daily street parades.

Manager Tom Dinkins, of the Bon Ton Theatre, has fully recovered from his illness.

The Food Exposition closed a successful season here 25-30. Thirty-two thousand people attended in seventeen nights.

Into Fox the magician and Fred. Roberts, comic singer, were entertained by the Elks here during their engagement at the Bon Ton Theatre, 18-25.

James Tansey, late of the Hoboken Theatre, joined the Academy of Music forces as property man, 25, vice Sam De Valle, resigned.

Ed. F. Davis' Uncle Tom co. begins a week here April 1-4, at Wood's Hall.

In Old Kentucky co. (No. 1), now playing at the Academy of Music, will close their season here 30, reorganize, and start out again April 1. Laura Burt closes, and her place will be filled by Lulu Hart. Owen Ferree, manager of the co., also severs his connection 30, and assumes a position with the American Exchange in New York. There will be a consolidation of the No. 1 and No. 3 cos.

WALTER C. SMITH.

## ATLANTA.

Gilmore's Band appeared at the Grand March 20, 21 and matinee to audiences of magnificent proportions. Madame Louise Natali was compelled to give encores after every song. Victor Herbert arranged a full band accompaniment for Colonel Milledge's "Bugle Call," and Madame Natali sang it with fine effect.

Wilfred Clarke, who was last seen here in the stock co. at the old Edgewood Avenue Theatre about eighteen months before it was leveled to the ground, returned to the Grand for three performances beginning 22. A Widow Hunt, Tit for Tat, and The Thunderbolt were given. Peculiarly, the co. did only fair.

Nana, the painting that attracted so much attention at the World's Fair opened the Marietta Street Theatre 25. It is underlined for two weeks.

Madame M. Vale at the Grand 25 drew an audience of scanty proportions. The Gate City's belles paid seventy-five cents last year to find out where he felt lions could be purchased and this year were on the qui vive.

Arnold Kiraly, now managing the ballet of the City

comb. intends putting on a grand military production at the Cotton States and International Exposition this Fall, engaging hundreds of performers.

The Marine Band is headed this way on its first Southern tour. Its manager made an effort to make an engagement with Manager De Give, of the Grand, but on account of Gilmore's and Sousa's dates being so near, the local manager thought that it would prove hurtful to the latter's business. The refusal appeared to rankle the band's manager, and he proposes to give a free concert.

Fanny Rice appeared at the Grand 25, 26, and matinee in The Frau's Frolic to a good-sized audience on the opening night. The play is not the clever vehicle that we are used to seeing her in, and as it lacked excitement, naturally, the audience did not manifest the lively spirit that it might have.

I have received a unique invitation to the opening of Henry Grossman's New Lyceum Theatre through the courtesy of Manager Herbert Mathews. The work is capably executed, and announces Lewis Morrison as the opening attraction, April 29. I am informed that the Governor of the State will be present together with his staff and other notables, and the affair will be truly a State occasion.

ALF. FOWLER.

## BUFFALO.

Oliver Twist was presented by a competent co. at the Star Theatre during March 24-30. Elita Proctor Otis as Nancy Sykes attracted the greatest attention, and is a most competent and painstaking actress. W. A. Mestayer as Mr. Bumble does excellent work, and the Bill Sykes of Mr. Barron is a most realistic delineation of Dickens' famed ruffian and burglar. The Nancy Sykes of Miss Otis was considerably discussed by the critics, and was thought by many to be exaggerated. The play itself is gruesome, and the plot to be carried out requires a multitude of acts and change of scene.

Mrs. Langtry 31-4.

A Trip to Chinatown at the Academy 24-30. Julia Marlowe Taber in Shakespearean repertoire 31-4.

Sousa's Band, assisted by Marie Barnard, soprano, and Currie Duke, violinist, gave three concerts at Music Hall 27-4 to crowded houses. An unusual exhibition of patriotism occurred during the first concert. "The Star-Spangled Banner" was played by the band at the close of the concert. The audience arose and remained standing during the whole number.

The London Belles at the New Court Street Theatre furnished an excellent entertainment. Papina, the danseuse, introduced many new features in the Myriad Dance. J. F. Field's co. and J. W. Kelly, the Rolling Mill Man, 31-4.

The Span of Life was presented 24-30. Slaves of Gold 31-4.

Troja continues at Shea's during the present week. Her new songs are original in character, and have been written for her. "I am that little girl" and "Solomon, you don't know everything" are among the latest. Allen and Lingard, Fred McClellan and a strong variety bill continue. Inez Mecusker, a former church and concert singer, with vaudeville co. week of 31-4.

John Gerardy and Bernard Stavenhagen appeared at Music Hall 1.

BRETT HART.

## CHARLESTON.

Fanny Rice appeared at the Academy of Music March 22 in Nancy. The piece furnishes Miss Rice with abundant opportunities for her clever characterizations and notwithstanding a continued indisposition due to the sudden change of weather she acquitted herself to the satisfaction of the large audience present.

Coon Hollow 23 and matinee gave good performances to moderate business. The strange name and unknown character of the play militated against it here; besides, pickaninny quartettes and coon parties don't draw on the Southern stage. It is too much like bringing coals to Newcastle.

The Swedish Quartette, assisted by Miss Barden, the clever elocutionist, gave a successful entertainment at the Academy of Music 25 for the benefit of St. Xavier's Infirmary.

The following attractions will close the regular season: A Texas Steer 27; U. S. Marine Band 2; Cleveland's Minstrels 3; Wang 4.

Mr. and Mrs. Purdy (Fanny Rice) are accompanied on their travels by their baby daughter, Edith Purdy, who celebrated her tenth monthly birthday, so to speak, here on 23 and is said to be getting on famously.

Manager Keogh with commendable enterprise has just concluded a contract with the Campbell Opera co. for four weeks of grand opera here at popular prices during the Summer. The co. will come to Charleston direct from Atlanta and will play at the Academy of Music from May 20 to June 15. Moreska, Montegriffo, and Campbell are the leading artists.

John H. Mart in was in the city last week in advance of A Texas Steer.

The Boston and Washington Base Ball Clubs attended Fanny Rice's performance through the courtesy of Manager Purdy.

R. M. SOLOMONS.

## INDIANAPOLIS.

At English's Opera House Yale's Devil's Auction opened a two-nights' engagement March 25 to good business. German Theatre co. 1; local Turners 4; Sousa's Band 4.

At the Grand Opera House Colonel Robert G. Ingersoll delivered his lecture on "The Bible" to a large and appreciative audience 26. Robert Downing 28-30; Marie Wainwright 1-3; Walker Whiteside 4-4.

At the Park Theatre The Derby Mascot, a sensational melodrama, opened to two immense audiences 25, 26. Murder and revenge, an exciting race between two rivals, are principal incidents in this drama, whose scenes are laid in Texas (a fact not to be overlooked). Specialties by Katie Rooney and Dolly Theobald and Daisy Dixon enlivened the play exceedingly and were well received. Two Johns 1-3; Hoss and Hoss 4-4.

The Night Owls opened to a crowded house at the Empire Theatre 25 with a superior olio, including Odell and Page, Saharet, the diamond dancer, Mullen and Dunn, Peter Maher 1-5.

Work has begun on the Arcade, to be built by Dickson and Talbot, an enterprising contractor, and a season ticket good at their three theatres for the most suitable name, which resulted in its being christened "Pembroke." Messrs. Dickson and Talbot will locate a ticket-office in this structure, being a central location.

G. A. RECKER.

## ST. PAUL.

At the Metropolitan Opera House Marie Jansen and a very clever co. presented Glen MacDonough's entertaining farce, Delmonico's at Six. March 21-23 to good houses and appreciative audiences. Besides the clever and charming star the co. includes Frederick Bond, William Norris, Clarence Heritage, Charles Mason, Fred W. Myers, Grace Huntington, Hope Ross, and Annie Shindle. The Byrne Brothers' 4 bells co. 24-27 opened to well-filled houses. The production has been remodeled and the introduction of new and novel specialties are very pleasing and entertaining. John F. Byrne is very amusing as Daniel McGozzle, and kept the audience laughing. Mr. Byrne also in his specialty as a lightning sketch artist is very clever and a taking feature. Helene Byrne is a very pleasing vocalist and an excellent dancer. The Melrose Brothers and the Three Ko-Daks do remarkable acrobatic feats. Otis Skinner 28-30; Alabama 31-3; De Wolf Hopper in Dr. Syntax 4-4.

At Litt's Grand Opera House Willis' farce-comedy co. presented Two Old Cronies 24-30, opening to S. K. O. John R. Willis and Charles Grapevin were very funny as the Two Cronies. Burt Hart and William F. Kennedy do good work. Carlotta sings well and is an excellent dancer. She was repeatedly encored and won hearty applause. The dancing of the Helson Sisters was a taking feature. The Ensign co. 31-4.

GEORGE H. COLGRAVE.

## MINNEAPOLIS.

At the Grand Opera House Herrmann March 21-29 to fair business. The Asiatic Trunk Mystery and the Artist's Dream were strong features. Otis Skinner presented His Grace de Grammont 25 to a large and brilliant audience, and the production was very cordially received. Mr. Skinner made a decided hit in the title-role. He is admirably adapted to work of this character. At the close of the second act he was obliged to respond to an enthusiastic curtain call. His support was exceptionally good. Misses Durbin, Truax, Keith, Shuman and Messrs. Mosley, Carter, and Sylvester deserve special mention. 8 bells 28-30.

At the Bijou Opera House The Man Without a Country was given 24 to good business and made an excellent impression. The piece abounds in thrilling incidents and fine scenic effects. Robert Elliott appeared to advantage as Robert Hampton. Ada Vander Gilbert was unusually good as the blind girl. The others were satisfactory in their respective roles. Two Old Cronies 31-4.

General John B. Gordon delivered his lecture on "The

Last Days of the Confederacy" at the First Baptist Church 29.

## MILWAUKEE.

The Lilliputians closed the most successful week of the present season at the Davidson March 23, nine performances, averaging very close to \$1,000 each, and it was refreshing to note the expression of satisfaction on the countenance of the managerial department. The New Boy 24-27, moderate attendance.

The stock co. has failed to meet with the patronage it honestly deserves, which is a great disappointment to those interested, as an explanation for the poor business is not at hand. The co. is certainly one of more than average ability, and the plays produced so far attractive and worthy of better support. I wish also to speak of the elaborate way in which each piece has been staged, new and appropriate scenery having been painted for each production, and every detail necessary to present the different plays handsomely and correctly has been observed. The Jilt has been given this week, and has served to present several members of the cast in characters more suited to their talents than either of the two pieces seen last week. This is particularly true of John B. Maher, who assumes the part of Myles O'Hara. He is earnest and conscientious in his work and delivers Boucicault's charming lines in a most effective way. Henrietta Crossman was charming as Millicent, the jilt, and Kate Blanche as Kittie was very satisfactory in all but her love scenes with Myles, some of the more important ones seeming to lack sincerity. James Neill as Sir Rudolph, Charles Kent as Sir Marcus and George Denham as Colonel Tudor assume their parts in the same careful manner as has marked their work in previous productions. Annie Blanche has a more pretentious part in Phyllis than we have seen her in and demonstrates her ability for more serious work. The other members of the cast were equal to the requirements of their parts.

Mr. Giffen arrived this week and will look after matters "in front" during the rest of the season.

George Smyley left 25 for St. Paul to attend to the advance work of the stock co. that appears there after their Milwaukee engagement. Mr. Smyley felt rather "glum" the night he left as he was loth to part with the other "boys" in the co.

Suit has been begun by the owners of the Academy against the Academy Co., lessees, for unpaid rent. The present season has not been a successful one at low prices, and the future of the house will depend upon the success of higher prices and a better class of attractions next season.

"Sandy" Dingwall ran up from Chicago, where The War of Wealth has started on a successful two weeks' run. Mr. Dingwall predicts great results for their new piece next season, and his judgment is usually correct in matters of this kind.

Manager Salisbury was buried behind about six hundred replies which he had received from his recent ad. in The Mason when I called upon him one day this week. He said that he would experience no difficulty in securing plenty of new and novel attractions for the Exposition this Summer, which had never been seen here before.

A "select" party of newspaper men were escorted to Chicago Sunday afternoon by Manager Sundin to witness the opening performance of The War of Wealth.

E. T. McDONALD.

## BALTIMORE.

One of the most beautiful, tender, homely and thoroughly natural plays that has been seen here for some time in James A. Herne's Shore Acres which was produced at Albaugh's Lyceum Theatre. This play is a great study of a certain quaint phase of New England life, and is intensely interesting from the rise to the fall of the curtain. Mr. Herne himself does a splendid piece of acting and the co. that surrounds him is a strong and well-selected one. The Man from Mars and local attractions 1-4.

At Ford's Grand Opera House, Sydney Rosenfeld's latest absurdity, The Twentieth Century Girl, was presented by a capital co., who made the most out of the "gags" and up-to-date sayings with which the piece abounds. Bettina Girard led a co. of pretty girls who were displayed to advantage in the numerous dances in which they are engaged. Al. H. Wilson made a decided success in his amusing German dialect. A Gaiety Girl 1-4.

Willard Spenser's tuneful opera, "The Princess Bonnie," made a return visit to Harris' Academy of Music, and a very successful return it was. Minnie Landes appears in the title-role in place of Miss Mayo, and does very well. The co. is as strong as before. Maheila Baker made the same success she did on her last visit, and Lillian Swain was as charming as ever. Old Jed Prouty 1-4.

The Tomadno has sensation enough for the modern melodrama, and proved very entertaining to the patrons of the Holiday Street Theatre. J. H. Wallick's equestrian play 1-4.

The continuous performance at the Howard Auditorium has proven a success. Manager Kernan has excellent attractions, and will keep adding novelties all the time.

At Kernan's Monumental Theatre the City Club Spectacular co. gave a very good variety performance, introducing the living pictures. The Reutz-Santley co. 1-4.

Lillian Swain, who plays the soubrette part in The Princess Bonnie, was called to New York on Tuesday last by the sudden death of her brother. Miss Swain has the sympathy of her many friends here in her bereavement.

A supper was given in honor of Maheila Baker on Tuesday evening last at Mrs. Ellen Martin's. Many of the members of the profession in the city were present.

The local papers have all contained notices of the engagement of Manager Tunna F. Dean, of Harris' Academy of Music, to Anna Boyd, of the Aladdin, Jr., co. Mr. Dean has been the recipient of numerous congratulations in which your correspondent joins.

HAROLD RUTLEDGE.

## KANSAS CITY.

De Wolf Hopper and his merry co. made a hit at the Coates March 25-27, presenting Dr. Syntax before large audiences. He was as pleasing as ever, and Edna Wallace Hopper was as dainty and sweet as a comedienne could be. Bertha Waltzinger, Alfred Klein and others, with a fine chorus and excellent scenery, made a well-rounded performance. A Temperance Town 1-4.

William Morris and a good co. drew fairly and made a good impression at the Ninth Street 24-30. The same co. will produce for the first time The Wandering Jew, by Eugene Sue, 31-4.

The White Squadron drew fairly at the Grand 24-30. The piece was well mounted. W. A. Whiticar, who played the leading role, attached the effects 25, claiming \$915 due on back salary and for money loaned. The performance continued under the expectation that the week's profits would settle the account. The Greater Shenandoah 31-4.

Owen's Minstrels had a hard time at the Gillis last week laboring under two attachments and the loss of a lot of wardrobe secured by the constables. Waldmann's Band, assisted by some specialties, are playing 24-30 at 10-30-30c. prices.

Louis Elton gave two very interesting lectures at the Kronberg Conservatory 25 and 27 on "Seven Centuries of Music" and "Wagner and his Theories."

There was an excellent advance sale 25 at the opening sale of season tickets for Damrosch German Grand Opera co. at the Auditorium April 29-31.

FRANK R. WILCOX.

## NEW ORLEANS.

Sadie Martinot, the charming comedienne, made her first appearance here last week at the Grand Opera House, and made a decided hit in The Passport. Gilmore's Band in concert March 2-3; U. S. Marine Band 12-15; Lewis Morrison 16-20.

Zellie Tilbury and Arthur Lewis appeared at the Academy of Music in Romeo and Juliet, Sealed Lips, and The Crust of Society 25-30. W. D. Loudon's co. in Joseph 31-4.

The Lilly Clay Gaiety co. appeared at the St. Charles Theatre last week. Lost in New York 31-4.

Theatregoers here are anticipating a rare treat in the appearance of Miss Rejane and her co. at the Grand Opera House on 19 in Mme. Sans Gêne.

Howard Pew, ahead of Gilmore's Band; Branch O'Brien, representing W. D. Loudon's Comedians; and E. S. Connor, manager of the U. S. Marine Band, are in the city.

## DENVER.

Lately business at the Tabor has shown some improvement. Nellie McHenry closed a five-nights' engagement March 23 to very good houses. The Girl I Left Behind Me followed, and its business was such as

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to give satisfaction to the managers. It is considered here a play of intense interest, and draws in consequence. The co. presenting it is one of attractive personnel, containing players of recognized worth.

A Swedish play was recently produced at the Curtis Street, entitled Eric Helsta, and the soubrette, who was featured, had a name that I defy any one to beat for Bill Hall's symphonies. It was Marit Skarrod. In Old Tennessee, with Harry Coffin in the co., was presented week of 25-30. Neither attraction had enough merit to mention.

Harry Martin, a local tenor of some prominence, leaves for New York after a benefit he receives in June. It is said he will join the Tavery co. next season. Mr. Martin's voice is all right, but unless he decreases his avoirdupois his stage appearance will be decidedly against him.

There is some talk of comic opera the coming Summer at the Broadway.

Harry Corson Clarke will probably run Manhattan next season. W. P. PRASADY.

## LOUISVILLE.

Wilson Barrett opened at the Temple Theatre March 25.

Joseph and Della Fox divided the week of 25-30 at Macaulay's. The former was presented by an indifferent co., but the latter fulfilled every promise. The engagement was really one of the events of the season. The Little Trooper was performed for the first time and gave general satisfaction.

Pawn Ticket 230 played a return engagement at the Avenue, commencing 25, confirming the good impression made upon the former visit. Amy Lee, Frank Doane and P. A. Anderson especially excelled in their parts. Ezra Kendall opens 1.

At the Grand, Paul Dresser in his new play, A Green Goods Man, filled a satisfactory week 25-30. The name of the play suggests the incidents, which are presented in an amusing way. A number of specialties are introduced, which were excellently done, especially the dancing of "Edwina." The Derby Mascot follows for a week.

At the Buckingham, Whallen and Martell's South Before the War, with its realistic features representing plantation life in the South, drew large audiences 25-30. The dancing of some of the darkies is really wonderful, and is certainly characteristic of no other race than their own.

Frank G. Carpenter will lecture at Library Hall on Korea April 1-3.

Interest is felt here in the recent legal troubles of the Elks, on account of this being the home of Astley Appleby, the Grand Exalted Ruler of the Order at the time the disension occurred. There is probably no more popular resident in this city, and deservedly so.

Lewis Haase will not be a manager here next season. He will be connected with the New York office of an agency. Mr. Haase was leaving many warm personal friends here who will sincerely congratulate him upon a matrimonial venture, in which it is given out he will soon be interested.

Manager J. P. Whallen, who has been very ill, is now entirely recovered, and is again actively engaged in managing the affairs of the Buckingham.

Johnnie Williams, business manager of the Paul Dresser company, expresses himself as well pleased with the success of A Green Goods Man, which he is now engaged in looking for next season.

Frances Drake, who played the part of Flora May Randolph with Clay Clement in The New Dominion, was the recipient of many social attentions while here. This young actress will undoubtedly be heard from. She played this trying part with marked intelligence and received the unqualified approval of her audiences.

CHARLES D. CLARKE.

## OMAHA.

The military drama, The Girl I Left Behind Me, was presented at Boyd's Theatre March 18-21 to large and well-pleased audiences. The co. is well balanced and deserving of the approval shown. Rice's burlesque 18-21 to a series of large and complimentary audiences.

24-27. If one can overlook the horse-play which seems to be a necessary adjunct to pieces of this kind, a very pleasing performance is the result. Mark Smith, as the Queen, easily leads the co. He is one of the few



## CORRESPONDENCE.

## ALABAMA.

**ANNISTON.**—Noble Street Theatre (R. St. John, manager): Lincoln J. Carter's Fast Mail March 18 to a topheavy house. The scenery was good and the co. gave satisfaction. Edward P. Elliott 25.

**MONTGOMERY.**—McDonald's Theatre (G. F. McDonald, manager): Gilmore's Band to a large audience March 27, and Aunt Sally 29. MONTGOMERY THEATRE (S. S. Hirsch and Brothers, managers): Zeffie Tilbury presented Romeo and Juliet at matinee and evening. Sealed Lips to good houses 23. Cleveland's Minstrels to fair business matinee and evening 27; Sadie Martinot 2.

**BIRMINGHAM.**—O'Brien's Opera House (Frank P. O'Brien, manager): Coon Hollow March 18; light house. Fast Mail 19; small house. Lilly Clay 20; fair business. Wang 21; Fanny Rice 27; Gilmore's Band 28; Joseph 30.

**MOBILE.**—Theatre (J. Tannenbaum, manager): The Hattie Bernard Chase co. closed March 23, matinee, a fairly successful engagement of a week. The Lilly Clay co. to a topheavy house 24. Wang 25; crowded house. The Theatre will close in a few days a very successful season, and Mr. Tannenbaum deserves great credit for furnishing the many excellent attractions.

**DECATUR.**—Echol's Opera House (J. C. Gordon, manager): Lilly Clay's Gaiety co. March 19; Ten Nights in a Bar-Room, by local talent, 22; both to large audiences. Schubert's Symphony Club 26.

## ARKANSAS.

**PINE BLUFF.**—Opera House (E. W. Martin, manager): Frank Jones in Our Country Cousin March 20 to fair business. ITEM: The Cotton Belt Band has leased the Opera House for the season of '95-96. They take possession July 1. The manager has not as yet been selected.

**LITTLE ROCK.**—Capital Theatre (Walker and Rigby, lessees): Lewis Morrison in Faust March 25, 28; packed houses.

## CONNECTICUT.

**HARTFORD.**—Proctor's Opera House (F. W. Lloyd, manager): The Black Crook, which never seems to lose its drawing powers, packed the house March 20. William Collier in One of the Boys 21 did comedy work of a high order. His supporting co. was excellent. Jack Mason and Marion Manola won the sympathy of the audience 22 in their pretty little play, Friend Fritz. Darkest Russia 23, was portrayed by a good co. aided by realistic scenery. Field's Minstrels gave a good performance 25. Melville, the equilibrist, with this co. does original and catchy work. The Gaiety Girl from Daly's Theatre drew a large house at advanced prices 28. Von Johnson 27; Black Sheep 28; Humanity 29, 30; Robert Gaylor 31; Steve Brodie 2, 2. ITEM: Joseph J. Jensen delivered a lecture on the drama before a large and cultured audience at Unity Hall 22. He spoke most interestingly and was frequently interrupted by applause. After the lecture he was the guest of the Hartford Club. Fred. Wright, ahead of A Black Sheep, enlivened the box-office 21 with a thrilling account of his journey here from the Hub—Hands Across the Sea, having an open date 23, "summered" in town and witnessed Darkest Russia. Summer opera is one of the probabilities, negotiations being pending for a site on one of the electric roads. Lon Stevens writes from New Orleans that he has been laid up in a Chicago hospital for some time with a severe case of the grip, but that he has fully recovered. He is touring the South with the Sadie Martinot co.

**NEW HAVEN.**—Hyperion Theatre (G. B. Bunnell, manager): Humanity, another success by Sutton Vang, is the only attraction at this house for the past ten days, and a large and appreciative audience were in attendance when the curtain rose on the opening night March 25. J. R. Grimmer, Dore Davidson, and Phoebe Davies are worthy of special mention. The explosion scene is very realistic. The demand for seats for A Gaiety Girl, which comes 28, 29, has been so great that the management have decided to give an extra matinee 29. A Black Sheep 20. GRAND OPERA HOUSE (G. B. Bunnell, manager): Sam Jack's Creole co. did a lucrative business 21-23. Darkest Russia began an engagement of three nights to a large house 25. The co. is a capable one and was greeted with much applause. Black Crook 29-30.

**BRIDGEPORT.**—Park City Theatre (Parsons and Jennings, managers): Willie Collier's return date in One of the Boys March 22 was even more successful than his visit here earlier in the month. Edwin Milton Royle's Friends 23 was delightfully presented to good business and satisfied the audience completely. Jack Mason and Marion Manola (who is a native of this place, *sic* Stevens) gave Friend Fritz to a large audience 25. Field's Minstrels 27; Frederick Villiers' war lecture, Jago-Chinese 28; Von Johnson 29; Prince Pro Tem (return date) 30. Bobby Gaylor's Sport McAllister 2. THE AUDITORIUM (Charles J. Belknap, manager): Sidney R. Ellis' co. presented in Darkest Russia 22 to remarkably large business and gave a splendid performance. The erstwhile residence of Jones, McNally and other "green goods kings" in this city, was recalled by the Tom Gould-George Appo aggregation who portray the sights to be found in the Tenderloin. On Monday, March 25, Manager Belknap essayed launching into the continuous vaudeville realm with seventeen people and ten acts. At the start the idea was gladly grasped by the public, and since the experiment was for occasional weeks during the remainder of this season, with a view toward adopting it altogether next autumn; prospects toward that end are good.

**Bristol.**—Town Hall (C. F. Michaels, manager): Hands Across the Sea March 22, very small business. After the Ball 26; satisfactory performance; small house.

**Derby.**—Sterling Opera House (J. L. Ungerer, manager): Hands Across the Sea to good business March 21. After the Ball 25; small house.

**WATERBURY.**—Jacobs Opera House: Ullie Akerstrom March 21-23 to big business. She appeared in A Beautiful Slave, Fride of the Circus and Melinda's Woe. On 25 James J. Corbett in Gentleman Jack attracted an audience that completely filled the theatre. Hundreds were turned away unable to obtain standing room. Prince Pro Tem returned on 27 and was most enthusiastically welcomed by a crowded house. Fred. Lemox as Tommy Tompkins and Josie Sadler as Wild Rose received an ovation. PARLOR OPERA HOUSE: Business continues to be good at this popular vaudeville resort.

**Winsted.**—Opera House (J. E. Spaulding, manager): Vreeland's Minstrels March 23; Ullie Akerstrom 25, 28; both to fair business. After the Ball 30, return date, National Dramatic co. 9-13.

**Middleton.**—The Middleton (Middleton Assurance Co., managers): Edwin Milton Royle in his own play, Friends, with excellent support, March 21; and the Manola Mason co. in Friend Fritz 22, both pleased fair-sized audiences. Al. G. Field's Minstrels 23; good business. ITEM: Manager Arthur C. Austin of the Friends co. was formerly correspondent of THE MIRROR at Holyoke, Mass. During his stay in this city he made many friends. Prince Pro Tem, return date, 3.

**Norwich.**—Broadway Theatre (E. L. Dennis, manager): Friends drew a fair-sized and well pleased audience March 22. Black Crook 25, 28; crowded house. Sowing the Wind 29; large advance sale. BROADWAY OPERA HOUSE (A. H. Harris, manager): De Moss Family Concert Co. 27.

**Willimantic.**—Loomer Opera House (J. H. Gray, manager): Black Crook March 27; good house. After the Ball 29; The Danger Signal 4.

**New Britain.**—Riverview Lyceum (Gilbert and Lynch, managers): James J. Corbett March 15; 1,200 people attended. Friends 19; good business. Black Crook 22; also to a good house. Field's Minstrels 26; fair business. Humanity 27; big house. Fine co. and play. Return date of Prince Pro Tem 29. OPERA HOUSE (J. W. Ringrose, manager): Dark 25-30.

**New London.**—Lyceum Theatre (Ira W. Jackson, manager): Black Crook March 25 and matinee. The matinee drew a large audience, and the evening performance S. R. O. Friends 25; fair house. A Gaiety Girl 27; large and well pleased audience. Field's Minstrels 28; Sowing the Wind 30.

**Torrington.**—Opera House (F. R. Matthews, manager): Vreeland's Minstrels March 25; large but disappointed audience. Ullie Akerstrom 26; cancelled. Hands Across the Sea 2.

**Stamford.**—Grand Opera House: Prince Pro Tem 25; S. R. O. TOWN HALL: Peck and Rice 9-13.

## CALIFORNIA.

**SAN DIEGO.**—Fisher Opera House (John C. Fisher, manager): Warde and James presented King Henry

IV., Julius Caesar, and Othello to crowded houses March 14-16. J. Q. A. Henry lectured to S. R. O. 18. Hilda Thomas' Comedians did a light business 19, 20.

**Fresno.**—Barton Opera House (R. G. Barton, manager): Warde and James in Henry IV. March 11; full house; performance excellent. Marie Burroughs 20; big advance sale. J. E. Emmet in Our Fritz 23; Fencing Master Opera co. 3; The Girl I Left Behind Me 15.

**SAN BERNARDINO.**—Opera House (Martha L. Kiplinger, manager): Warde and James in Henry IV. to a large house March 13. Hilda Thomas and the Eddy Family gave a very good vaudeville performance to a very small house 21.

**Oakland.**—MacDonough Theatre (Charles E. Cook, manager): A Temperance Town 18-20. The Fencing Master 1, 2; Marie Burroughs 3; Emily Bancker 4-6. PEOPLE'S THEATRE (W. A. Wilkins, manager): James F. Post and Gus Bruno week ending 24 in Two of a Kind, a good business.

**LOS ANGELES.**—Theatre (H. C. Wyatt, manager): Frederick Warde and Louis James in their repertoire of tragedy closed a most successful week March 25. The engagement was notable for big houses and numerous curtain calls. Marie Burroughs 27-30 in Judah and The Profligate. BURBANK THEATRE (Fred. A. Cooper, manager): Dailey's co. in Confusion entertained good audiences week ending 21. Taken from Life 21. ORPHEUM (Gustav Wallis, manager): Large houses ruled during the week. ITEM: Frederick Warde delivered a most entertaining lecture on "Shakespeare" for the benefit of the Working Boys' Home on the afternoon of 22, and together with Louis James was tendered a reception by the Friday Morning Club.

## COLORADO.

**PUEBLO.**—Grand Opera House (S. N. Nye, manager): Nellie McHenry in A Night at the Circus to good business, March 16. The Gold Cure, with Living Pictures 19; small house and poor performance. Richards and Pringle's Minstrels 22; full house. ITEM: The Columbia Theatre was reopened 18 by Simpson and Lewis in The Paymaster, which ran all the week to crowded houses.

**GRAND JUNCTION.**—Park Opera House (Edwin E. Haskell, manager): Richards and Pringle's Georgia Minstrels March 30. The Gold Cure Comedy co., billed here for 25, stranded and did not reach here.

**Leadville.**—Winston Opera House (A. S. Weston, manager): The Gold Cure with specialties to a fair house March 25.

**Colorado Springs.**—Opera House (S. N. Nye, manager): Nellie McHenry in A Night at the Circus March 18; good business. Richards and Pringle's Minstrels 23. COLISEUM (M. B. Irvine, manager): The Tennessee Jubilee Singers to a large audience 25.

## DELAWARE.

**Wilmington.**—Grand Opera House (W. W. Williamson, manager): The Bijou Opera co. finished a week's engagement March 23; good houses. Joe Ott 25; big audience. U. T. C. 29, 30; Chaucer Olcott 3; Alexander Salvini 8.

## FLORIDA.

**Pensacola.**—Opera House (J. M. Coe, manager): A Texas Steer was presented March 19. Ex-Gov. Bob Taylor in "The Fiddle and the Bow" and "Visions and Dreams" 21, 22 to delighted audiences. Cleveland's Minstrels 25, two performances. A. H. Woodhull in My Aunt Sally 28.

## GEORGIA.

**Rome.**—Nevin's Opera House (James B. Nevin, manager): Fast Mail to a good house March 20. Coup's Trained Horses and Dogs 25-29.

**Brunswick.**—L'ARROSIO Opera House (Frank A. Dunn, manager): Swedish Quartette co. March 23; slim house. The entertainment was given for the benefit of a local library.

**Augusta.**—Grand Opera House (S. H. Cohen, manager): Mabel Paige March 18-23; good business. Gilmore's Band 22.

**Albany.**—Grand Opera House (Samuel B. Wight, manager): Prof. S. A. C. Everett, hypnotist, March 18, 19 to very small audiences.

**Savannah.**—Theatre (T. F. Johnson, manager): Fanny Rice in her latest success, Nancy, to good business March 20, 21. Coon Hollow to a fair-sized audience 22. Gilmore's Band 23; S. R. O. A Texas Steer to light houses 26, 27.

**Americus.**—Glover's Opera House (Brown, manager): C. E. Callahan's Coon Hollow March 19; small but delighted audience. The sacred cantata, Queen Esther, was produced by home talent under the direction of Prof. C. E. Macomber, of Boston, 22 and matinee 23 to the largest houses of the season. Gilmore's Band 28.

**Columbus.**—Springer's Opera House (C. P. Springer, manager): A Texas Steer was presented March 21. Gilmore's Band 23; crowded house. Cleveland's Minstrels 29.

## ILLINOIS.

**Peoria.**—Grand Opera House (Chamberlin, Barhydt and Co., managers): Robert Downing in A French Marriage and David Garrick drew an elite audience March 18. In Old Kentucky 19; large house. The Pickaminy Band is deserving of especial mention. Eddie Foy in Off the Earth 22, two performances and a matinee, to record-breaking houses. Mr. Foy will play a return date in his new piece, Robinson Crusoe, in the near future. THE TABERNACLE (Len H. Wiley, manager): Hagenbeck's Trained Animals week of 25-30. MENTION: Dora Umer, a Peoria girl, will make her appearance here in the cast of The Charity Ball. Manager Chamberlin arrived in the city 22 to witness the performance of Eddie Foy in Off the Earth. He was highly pleased. H. Quintus Brooks, in advance of The Amazons co. starting Johnston Bennett, was a visitor here 26. He reports business as excellent.

Eddie Foy and his business manager, George Bowles, together with Thomas W. Prior, of the Schiller, Chicago, were entertained by your correspondent and Manager Barhydt at the Elks' rooms on 22. After the performance an impromptu social session was given in honor of the visitors.

**Springfield.**—Chatterton's Opera House (R. L. Chatterton, manager): Robert Downing pleased a large audience March 18. Eddie Foy and the American Travesty co. 20; packed house. The White Squadron gave a first-class performance and pleased a fair-sized audience 21. The Elxir of Life to a small audience 25.

**Monmouth.**—Patterson Opera House (Webster and Perry, managers): Walker Whiteside in The Merchant of Venice March 21; crowded house and fine performance. ITEM: The Monmouth Merry Men played in Bushnell 8 and Beardstown 9 and gave complete satisfaction in both places. They have offers from Kansas City and the Traveling Men's Association of Iowa to play those cities. Manager Perry is at present interested in organizing a lodge of Elks here. Miner Brothers, of the Chicago Scenic Co., have just finished a pretty drop-curtain for the Opera House.

**Bloomington.**—New Grand (C. E. Pett, manager): Eddie Foy in Off the Earth March 21; S. R. O. Barney Ferguson in Duffy's Blunders 23; topheavy house. Holden Comedy co. 1-6; Marie Wainwright 8. ITEM: Manager Perry has organized a repertoire co. for the summer season to play week stands at popular prices. The co. is composed of these people: Frances Drake, Lizzie Masters, Nellie Blanchard, Mabel Clara Estes (soubrette), Robert G. Wilson, Arthur Hayden, Wallace Bruce, Edward Mackey, Stewart Allen, Howard Hine, the Hiatts, musical wonders, and others yet to be engaged. Associated with Mr. Perry is Mr. Stewart Allen, now with Sol Smith Russell. The co. will open here May 13.

**Effingham.**—Austin Opera House (Warren and Austin, managers): Sadie Raymond Comedy co. to good business week of March 25-30. Stetson's U. T. C. 1. ITEM: "The Tramps," Nat Sebastian's Theatrical co., that started from St. Louis on March 17 to walk to New York, did a performance here 22 to a crowded house. They presented Henry Irving's masterpiece, The Bells, or the Polish Jew. Every member of the co. is an artist and gave a very pleasing entertainment. Mr. Sebastian, of St. Louis, made a bet of \$2,500 with Jack Freese, of New York, that the co. could walk from St. Louis to New York in 105 days and give a performance every night. They are not allowed to stop at hotels or rich people's mansions on foot. At St. Louis the truck bicycle rider, in advance of the co., which is composed of eight men and four women,

**East St. Louis.**—Atlantic's Opera House (I. W. Reed, manager): The Ensign March 21 pleased a large audience. James M. Brophy and Atkins Lawrence were especially good in their respective parts.

Special Delivery 31; Stetson's U. T. C. 7. ITEM: On April 10 Manager Reed will take his annual benefit. The attraction will be Marie Heath in A Turkish Bath. Colorado, which was underlined for 24, closed in St. Louis 21.

**Clinton.**—Knick Opera House (John B. Arthurs, manager): Noss Jolly co. in The Kodak played a fair-sized audience March 22.

**Streator.**—Flums Opera House (J. E. Williams, manager): In Old Kentucky March 21; capacity of the house; very satisfactory performance.

**Pana.**—Hayward's Opera House (Lou Royle, manager): Catharine Carr in The Elxir of Life pleased a fair audience March 18. Weston's Comedians 18-23; light business.

**Aurora.**—Opera House: The New Boy March 23; good performance; fair house. Paul Kauvar 26; good performance, but not very large audience.

**Litchfield.**—Rhodes' Opera House (Hugh Hall, manager): House dark March 18-23.

**Champaign.**—Walker Opera House (J. W. Muliken, manager): The New Boy pleased a large audience March 21. Noss Jolly co. 23; small house. Frohman's Men and Women 2; Special Delivery 5.

**Galesburg.**—The Auditorium (F. E. Berquist, manager): In Old Kentucky March 20; Duffy's Blunders 22; both to good business. Rhéa 29; Eddie Foy in Off the Earth 2; 1892, 4; White Squadron 8.

**Elgin.**—Opera House (Fred. W. Jencks, manager): Paul Kauvar March 25; small receipts.

**Princeton.**—Apollo Opera House (C. Cushing, manager): Collins Concert co. March 19; fair performance. Markoe's U. T. C. 30.

**Quincy.**—Empire Theatre (H. Charles, manager): Robert Downing March 20 in David Garrick and A French Wedding to a large and fashionable audience. White Squadron 23, matinee and evening; fair business. The Ensign 26; Beach and Bowers' Minstrels 28; Mrs. Tom Thumb 30.

**Lankakee.**—Arcade Opera House (Charles H. Cobb, manager): Frohman's New Boy pleased a large audience March 22. Stetson's U. T. C. 25. ITEM: Harry J. Sternberg, who has been manager of the Arcade for the last five years, has removed to Norfolk, Va., where he will engage in business. Charles H. Cobb has been appointed manager to succeed Mr. Sternberg.

**Rockford.**—Opera House (C. C. Jones, manager): Holden Comedy co. to large business March 18-23. General J. B. Gordon lectured to a large matinee 25, benefit of A. R. K. Kittie De Lorme entertained a party of friends at a banquet at the Hotel Nelson 19.

**Ottawa.**—Sherwood's Opera House (C. H. Hodgkinson, manager): Walker Whiteside in Hamlet March 23; packed house. The Elxir of Life 28.

**Sterling.**—Academy of Music (Fred. Hemstead, manager): The Sooner Comedy co. March 11-16; delighted packed houses.

**Dixon.**—Dixon Opera House (F. A. Trueman, manager): Barnes and Marvin's Players in repertoire to good business March 18-23.

**Virginia.**—Opera House (John Gore, manager): Labadie Rowell in Faust March 26; good house. Home talent 29; big advance sale.

**Decatur.**—Grand Opera House (F. W. Haines, manager): Off the Earth, with Eddie Foy, March 19; one of the best houses of the season. The White Squadron 22; fair attendance. McFadden's Elegance 23; good house. Shore Acres 27. ITEM: Decatur's New City Directory, just out, shows a population of 27,000, which indicates a remarkable increase since the last census.

**La Salle.**—Zimmermann Opera House (E. C. Zimmermann, manager): In Old Kentucky March 22; S. R. O. Paul Kauvar 27.

**St. Sterling.**—Grand Opera House (J. M. Murphy, manager): F. E. Spooner Dramatic co. week of March 18 to fair business. Beach and Bowers' Minstrels 27; Labadie Rowell co. in Faust 29, under the auspices of Knights of Pythias Lodge.

## INDIANA.

**Terre Haute.**—Naylor's Opera House (Robert L. Hayman, manager): Stuart Robson drew a large house in The Henrietta March 22. Shore Acres, first appearance here, 23 delighted a good house. Della Fox Opera co. in The Little Trooper 26; packed house.

**Frankfort.**—Columbia Theatre (Aughe and Barnard, managers): K. of P. Minstrels (locals) March 18; S. R. O. Men and Women 21; fair business. Robert Downing 22; medium house. ITEM: William Freese, the Columbia stage manager, is receiving much praise for his excellent work.

**Peru.**—Emrick's Opera House (S. B. Patterson, manager): Peck's Bad Boy co. March 26; fair business. Stowe's U. T. C. 30.

**Vincennes.**—Green's Opera House (C. G. McCord, manager): Whallen and Martell's South Before the War co. drew a big house March 23. Robert Downing 2.

**Muncie.**—Wyson's Grand Opera House (H. R. Wyson, manager): Men and Women March 18; fair house; fine performance.

**Connersville.**—Andre Theatre (D. W. Andre, manager): Lights and Shadows of the Great Rebellion, benefit of Sons of Veterans (local talent), March 21-23; slim attendance. New York Theatre co. 1-4.

**Sevynore.**—Opera House (F. O. Cox, manager): Robert Downing will appear in The Gladiator 4.

**Lafayette.**—Grand Opera House (F. E. D. McGinley, manager): Men and Women March 20; good house. Della Fox in The Little Trooper 25; capacity of the house. Sousa's Band 7.

**Elwood.**—Opera House (W. F. Van Arsdale, manager): Robert Downing March 27; large advance sale.

**Huntington.**—Opera House (H. E. Rosebrough, manager): The Charity Ball March 25 gave the best performance seen here for years. A return engagement would be profitable. Lewis Morrison's Faust 30; Walker Whiteside in The Merchant of Venice 3.

**Evansville.**—Grand (King Cobbs, manager): Stuart Robson played The Henrietta, with only a fair cast, March 21 to a good house. Della Fox in The Little Trooper will close season 27. Sousa's Band 15.

PEOPLE'S (T. J. Groves, manager): The South Before the War drew an excellent house 24. Charles A. Loder in his new play, On the Go, 31.

**Richmond.**—Phillips' Opera House (J. H. Dobbins, manager): Huntley and Bixby's Comedy co. March 18-21 to fair business. A Cold Day pleased a fair-sized audience. Two Johns 30. ITEM: Ed. F. Cogley and Adelaide Crawford left A Cold Day co. here, going to Indianapolis, and Pearl Hight, late of Finnigan's Ball, joined the co.

**Logansport.**—Dolan's Opera House (S. B. Patterson, manager): Charles Frohman's co. presented Charles's Aunt March 20 to a large and delighted audience. Owen Fawcett, Arthur Larkin, Raymond Capp, and George A. Trader deserve mention for their excellent work. James A. Herne's Shore Acres 22 to a 9000 house. Charles G. Craig as Nathan Berry was received with marked favor. James Lackaye as Martin Berry was very effective. Peck's Bad Boy 25; Frohman's New Boy 29; Huntley Comedy co. 1-4; Sousa's Band 9, return date; Rhéa 17; Frohman's The Girl I Left Behind Me 22.

**Fort Wayne.**—Masonic Temple (Studer and Smith, managers): Blue Jeans March 19; Rose Coglian 20; Men and Women 22; all to excellent business.

**Dunkirk.**—Todd's Opera House (Murray Waltman, manager): Local talent, assisted by J. C. Venie, produced The Planter's Wife for the benefit of K. of P. Lodge to a packed house March 23. A Cold Day 30.

**Washington.**—Opera House (Hornall Brothers, managers): Fisher's Cold Day co. March 18; fair house. Robert Downing in The Gladiator 23; large and fashionable audience advanced prices. Jephthah and His Daughter (local) 26; big house. Smith Sisters Ariel Sextette 29.

**Michigan City.**—Armory Opera House (E. F. Barley, manager): Jule Walters in Side Tracked delighted a large audience March 25.

**Crawfordsville.**—Music Hall (Townsend and Thomas, managers): Charity Ball March 19; good house. Shore Acres 25; S. R. O. Sousa's Band, matinee, 10.

**New Albany.**—Opera House (J. D. Cline, manager): The Andrews Opera co. in repertoire to good

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business March 18, 19. Fra Diavolo was given on the opening night. On the next evening Martha was presented to a larger house than on the previous evening. A Cold Day was presented 21 to a fair-sized house. Charles A. Loder in On the Go 30; Our Country Cousin 1. ITEM: George Mandelback, agent of Charles A. Loder, was here last week and informs me that Mr. Loder will not close his season here as was stated last week, but has decided to continue his season for about six weeks. Fred. Green is here in advance of Our Country Cousin, which appears here 1. Walter L. Main will open his season here 20. I am just in receipt of a letter from Mark E. Swann, in which he states that The Telegram (a play from his pen) will come to the season at Passaic, N. J., on 4. Jessie Mac Hall is to be starred while O. W. Hall will act as manager. Mr. Swann will also take a leading part.

## IOWA.

**Des Moines.**—Foster's Opera House (William Foster, manager): The Lost Paradise to good business March 19, 20. William Morris, Ella Hawkins, and Frances Gaunt did very clever work in their respective roles. Robert Hilliard 22, 23, cancelled. Nordica sang in concert under the auspices of the Des Moines Musical Club 25. Seats sold for \$2.50 and although the attendance was large it proved a losing venture for Professor Bartlett and his associates. Rhéa 26, 27; Off the Earth 28, 29; University of Wisconsin Glee Club 30. GRAND OPERA HOUSE (William Foster, manager): Katie Putnam 25-30. Frank Bixby, of St. Paul, to-day closed a contract to run a stock co. at the Grand Opera House for six weeks commencing April 15. Mr. Bixby left for New York 26. Mrs. Clara Murray, of Chicago, the happy virtuoso, gave a charming concert at the Drake University 21. She plays with grace and expression and her technique and instrumentation are admirable. A large audience went away impressed with the belief that in her playing old familiar music took on new beauty.

**Sioux City.**—Peavey Grand (Thomas F. Boyd, manager): William Morris in Paradise Lost drew a large audience March 21. Katie Putnam in The Old Line Kilt 25 to fair business. ITEM: The telegram from Esther Lyons published in last week's MIRROR regarding E. C. White, of the Paul Kauvar co., does that gentleman an injustice. Mr. White did not "skip" as Miss Lyons states in her telegram, neither did he take any money received during their engagement in this city. The company's share of the receipts was paid to Miss Lyons not one cent being received by Mr. White. Further than this Mr. White paid the property man \$100 back salary which was being held for private reasons. Whatever Mr. White's actions may have been elsewhere they were strictly honest and honorable here. This can be vouched for by the management of the Peavey Grand.

**Burlington.**—Grand Opera House (Chamberlin, Barhydt and Co., managers): Walker Whiteside in Hamlet March 23 to a large audience. The performance was an artistic one and Mr. Whiteside's support was excellent comprising such names as George Bowen, Woolston, Frederick Vroom, J. L. Saphoré, C. D. Herman, and Mrs. Robert Mantell, all of whom acquitted themselves creditably. Eddie Foy in Off the Earth was warmly greeted by a big audience 26. The big spectacle was handsomely staged, the scenic effects, costumes and settings being as fine as ever seen here. The Ensign 29, 1892, 4; Ellen Beach Yaw 3. Underlined: Theodore Thomas, Superior. ITEM: George Bowen, the general manager of the Off the Earth co., tells me the business of his co. has been uniformly good, and as was the case in Burlington the S. R. O. sign is hung up almost nightly.

**Cedar Rapids.**—Greene's Opera House (F. A. Simmons, manager): Paul Kauvar March 22; fair house. Robinson Opera co. 25-30 is drawing good business. Eddie Foy in Off the Earth 1. ITEM: Greene's Opera House was sold this week for \$50,000 to a stock co. L. J. Wilbur, of Chicago, Ed. H. Smith and John B. Henderson, of this city, each took a quarter interest, and F. A. Simmons retains a quarter of the stock, although he so leaves for Minneapolis to engage in the real estate business. I do not think there will be any change in the present efficient corps of attaches. The new organization is popular and will continue the policy of giving our theatregoers a splendid line of attractions.

**Oskaloosa.**—Masonic Opera House (H. L. Briggs, manager): Walker Whiteside March 18; fair business.

**Muscatine.**—Columbia Opera House (C. Leindecker, manager): Paul Kauvar to a poor house March 23.

**Fort Madison.**—Ebinger Grand (C. H. Salisbary, manager): Robinson Opera co. March 11-18; light business. Benita and Bowers' Minstrels 15; good house. Blue Jeans 16; topheavy house. Andy and a Clean Sweep was to appear 19 but failed to do so as the co. has closed on account of poor business.

**Dubuque.**—The Grand (William T. Roch, manager): Barney Ferguson in his new play entitled Duffy's Blunders March 19 drew a large house. It embraces much that is old and some that is new in farce-comedy. However, Belle Stewart deserves special mention for her excellent impersonations. Paul Kauvar 20; topheavy house. Alabama was splendidly presented 23 to a fair house. Frank Bangs, Clement Bainbridge, and a strong cast were all warmly received and gave a delightful performance. The Ensign is underlined.

**Carroll.**—Germania Opera House (U. Albertson, manager): Blind Boone April 3; Orient and Occident 5. DRESE'S OPERA HOUSE: Dark 25-30.

**Marshalltown.**—Odion Theatre (Lee C. Speers, manager): Paul Kauvar pleased a fair audience March 18. Eddie Foy in Off the Earth 30.

**Decorah.**—Grand Opera House (



well-pleased audience. Lottie Waters co. 12, 13.—  
ITEM: The management of Ardmore Opera House has  
changed from Messrs. Douglas and Mason to Douglas  
and O'Mealy. Managers of attractions will find them  
courteous and accommodating.

## KANSAS.

**TOPEKA.**—CRAWFORD'S OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): The marvelous exponents of hypnotism, March 24 to 25. S. R. O.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): The local V. M. C. A. gave their annual athletic exhibition 18. Ellen Beach Vaw in concert 19 drew a fairly good house. Herbert Cawthorn in A Cork Man 20 drew a good house. The last act, a satire on the hero-worship of criminals, was new to the stage here and irresistibly laughable. Cawthorn's comedy and concertina work, Fanny Miao's skipping-rope dance, (the best I ever saw), the dancing and high kicking of George Emery, and the clever eccentric work of Charles W. Young were very strong features. The remainder of the cast was weak. Rhéa 3 in Lady of Lyons, and The Parisians; packed house. Her support was very good and evenly balanced and evoked most favorable comment. Griffith's Faust 27.—ITEMS: Rhéa was the centre of attraction at a high society function given by Mr. Crawford in her honor at his west-end palatial residence. About 400 invitations were issued.—Joseph O'Meara, one of Rhéa's clever support, is an old Cincinnati boy.

**PITTSBURG.**—OPERA HOUSE (W. W. Bell, manager): Black Crook March 25; A Cork Man 27.—ITEM: Guerin's Home Minstrels date changed for some future date yet unknown.

**NEWTON.**—RAGSDALE'S OPERA HOUSE (M. J. Puett, manager): Marie Heath in A Turkish Bath March 25; fair business, performance good.

**ARKANSAS CITY.**—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): E. H. McCoy's Turkish Bath co. March 21; good house and very fair performance. The Black Crook 20.

**FORT SCOTT.**—DAVIDSON THEATRE (Harry C. Ernich, manager): The Burglar had a fair house March 20; audience well pleased. Rhéa, supported by W. S. Hart and a good co., presented The Parisians to a fair house 21; performance good. The Lost Paradise 10.

**WINFIELD.**—GRAND OPERA HOUSE (T. B. Myers, manager): A Turkish Bath March 22; good business; co. well received. Black Crook 20.

**EMPORIA.**—WHITELY OPERA HOUSE (H. C. Whitely, manager): Rhéa too large audience March 22; performance good. W. S. Hart was excellent as Claude Melnotte.

**LEAVENWORTH.**—CRAWFORD'S GRAND OPERA HOUSE (C. E. Davis, manager): Griffith's Faust March 24; good business.—CHICKERING HALL (Carl Hoffman, manager): The Ariel Concert Club 23.

**WELLINGTON.**—AUDITORIUM (Charles J. Humphrey, manager): George R. Wendling lectured March 20 upon "The Man of Galilee" to a large and fashionable audience. Concert by Miss Neely Stevens, assisted by the Wellington Choral Union, 24.

**HUTCHINSON.**—OPERA HOUSE (M. R. Cain, manager): Callicotte Comedy co. March 18-21; small houses.

## KENTUCKY.

**PARIS.**—GRAND OPERA HOUSE (Scott and Mitchell, managers): Derby Mascot March 22; fair business. Roland Reed as The Politician 25 to the best-pleased and most enthusiastic audience of the season. The co. received a curtain call after every act, and Mr. Reed made a neat little speech. Merchant's Carnival 1, 2; A Texas Steer 4; Colonel W. C. P. Breckinridge 9; Lillian Lewis 11; Wang 19; County Fair 20.

**MT. STERLING.**—GRAND OPERA HOUSE (Hudson and O'Connell, managers): Derby Mascot March 21; fair house, excellent performance. National Spectacular Carnival co. 25, 26; good business. Frank Jones 3, Jane 5; Charles A. Loder in On the Go 10.

**PADUCAH.**—MORTON OPERA HOUSE (Fletcher Terrell, manager): Jane played to a full house March 22. Tuesday night 25, rendered Fra Diavolo, Falka, and Pretty Furlin to crowded houses at each performance.—ITEMS: Mr. G. Robert Taylor, the advance agent of Andrews' Opera co., came here ten days ago and has been very ill at the Palmer Hotel. He was enough better to leave yesterday for Mr. Clemens, Michigan, where he will try to regain his health. Marie Bos, of the Andrews' Opera co., secured her connection with the co. and left for Mr. Clemens, Mich., yesterday. Our Country Cousin 23.

**ASHLAND.**—THE ASHLAND (B. F. Ellsberry, manager): The Trolley System March 21; small but well-pleased audience. Charles's Aunt 5.

**MAYSVILLE.**—WASHINGTON OPERA HOUSE (E. L. Kinnehan, manager): Trolley System March 20; small house. The Lyceum Theatre co. opened a week's engagement in Queens 25 to a good house.

**MIDWAY.**—COLLINS OPERA HOUSE (N. C. Collins, manager): Miss Glanvock gave a Delicate entertainment March 27 for the benefit of the Ladies' Aid Society in which Miss Margaret Parrish, a local aspirant for histrionic honors, acquitted herself very creditably. Mattie Lee Price, the magnetic girl of Georgia 27. Your correspondent was the guest of Miss Daisy Dixon, of the Derby Mascot co., at Lexington on 23.

**DANVILLE.**—OPERA HOUSE (J. M. Collins, manager): Mr. and Mrs. Robert Wayne March 18-19 in La Belle Marie, Forgiven, Rip Van Winkle, Struggle for Gold, Wages of Sin and Black Flag; fair business. George Kennan, lecture, 25.

**BOWLING GREEN.**—POTTER'S OPERA HOUSE (J. M. Robertson, manager): The Schubert Symphony Club 4. LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Derby Mascot March 22, large audience; performance good. Roland Reed 25, 27 in The Politician; packed houses; audiences highly pleased.

**HENDERSON.**—PARK THEATRE (A. D. Rodgers, manager): Short Actes March 12; fair house. Andrews' Opera co. gave good performances of Fra Diavolo, Pretty Furlin, and Martha on 23-25, also matinee 23 to fair-sized audiences. Charles Loder 1; ex-Governor Bob Taylor 4; Max O'Rell 10.—GARDNER'S OPERA HOUSE (Held and Snider, managers): Si Plunk and 14; good house. Lee 16; Culhane's Comedy co. 7-18.—ITEM: Milo Joyce, stage manager for Andrews' Opera co., resigned from the co. here.

## LOUISIANA.

**MONROE.**—THE TABERNACLE (R. L. Proffit, manager): House dark week ending March 23.

**SHREVEPORT.**—GRAND OPERA HOUSE (Leon M. Carter, manager): Frank Jones in Our Country Cousin March 19. Lewis Morrison's Faust 20. James O'Neill 1; Robin Hood Opera co. 5.

## MAINE.

**PORTLAND.**—LOTHROP'S PORTLAND THEATRE (Charles C. Tuckabury, manager): Milton Nobles in From Fire to Son March 22, and For Revenue Only 23; fair attendance. Pauline Hall in Dorcas 25, 26; full houses. Joseph Arthur's Still Alarm 20, 30; Joseph Hawthorn in Hamlet 1; Richelieu 2.—CITY HALL (E. C. Mitchell, manager): Mary Hampton played a return engagement of Sowing the Wind 25 to an appreciative audience. Mr. and Mrs. Kendall in The Second Mrs. Tanqueray 26.—ITEMS: During Pauline Hall's engagement here 22, 23, cut flowers and a photograph of Miss Hall were presented to each woman in attendance.—John Drew will be seen here in April.—Boston Symphony Orchestra will be here 16 under the auspices of Ira Stockbridge.

**AUGUSTA.**—OPERA HOUSE (Frank A. Owen, manager): Milton Nobles in From Fire to Son March 20; fair business. The Still Alarm 23 deserved a better house.

**BATH.**—COLUMBIA THEATRE (Frank A. Owen, manager): The Still Alarm March 27; Pauline Hall 30.

## MARYLAND.

**ANNAPOLIS.**—OPERA HOUSE (William Sims, manager): House dark March 25-28.

**LOANACONING.**—RYAN'S OPERA HOUSE (James P. Ryan and Brother, managers): Fox's Comedians gave a fair performance March 21, 22 to fair attendance. They introduced some very good specialties.—ITEM: Thomas Baker from Boston joined the co. here as advance agent.

**CUMBERLAND.**—ACADEMY OF MUSIC (H. W. Williams, manager): Joe Ott and a clever co. in The Star Gazer pleased a fair audience March 20.

**FREDERICK.**—CITY OPERA HOUSE (Frank R.

Rhodes, manager): Carter's Tornado March 20; light business. Woodhull and Gray's Aunt Sally 23.

## MASSACHUSETTS.

**LOWELL.**—OPERA HOUSE (Ray Brothers and Hordford, managers): The W. A. Brady co. in Sutton Vane's Humanity, led by J. R. Grismer and Phoebe Davies, completed a most satisfactory week's engagement March 23 to large and well-pleased audiences. The piece is interesting, the scenery appropriate and the co. an adequate one, so it proved a drawing card. Joseph Hawthorn and his excellent co. presented Hamlet and Richelieu 25, 26 to large and enthusiastic audiences. Mark Price, Grace P. Atwell and Julia M. Bachelder deserve special mention. Sowing the Wind 27; The Hustler 28; The Kendals 29; In Darkest Russia 30.—MUSIC HALL (Thomas E. Watson, manager): The Minnie Seward co. in repertoire to good business 18-23. J. E. Toole co. underlined.—BIJOU THEATRE (Kelly and Church, managers): These people appeared here during 18-23 to fair houses. Ayotte E. McNulty, May Campbell, Emery E. Marlow, La Belle Clarisse, Lester Powell, Voujare family, James Devlin, Frankie Rich and Bessie Lavern, Sam Nelson, and Belmont and Glynn.—ITEM: Manager William H. Walsh, of the Casino Girls' co., which played the Bijou 25, left town 26 without paying salaries due, \$400. At the depot, as he was about to leave, he was met by members of the co. who wanted the police to arrest him, which was impossible without a warrant, so he escaped. Alice Gilmore of the co. has been elected manager.

**LYNN.**—THEATRE (Dodge and Harrison, managers): A Trip to Chinatown March 23; splendid business. On the Bowery 25 was presented to a large and well-pleased audience. Land of the Midnight Sun was greeted by a good-sized audience 27. Sowing the Wind, with the original cast, will play a return engagement 28. The Hustler, matinee and evening 30; Joseph Murphy in Shaun Rhee 1; Pauline Hall Opera co. in Dorcas 2.—MUSIC HALL: The Fay Foster co. closed a successful engagement 27. The White Crook remainder of the week.

**SPRINGFIELD.**—COURT SQUARE THEATRE (W. C. Lenoir, manager): The Ensign was well presented by a co. of local amateurs March 21, 22. Al. G. Field's Minstrels 23 to a fair house. A Black Sheep 27; large house and fine performance. Joseph Jefferson 3; John Drew 4, 5.—PARSON THEATRE (H. B. Tucker, manager): Following were the attractions at this house 25-30: Fete Leonard, Edith Warner, the Nelson trio, Dilks and Wade, and Captain Woodward with his trained seals.

**FALL RIVER.**—ACADEMY OF MUSIC (William J. Wiley, manager): The New Boy March 21; small audience. Pauline Hall delighted a fair audience with Dorcas 22. The Hustler 23 did a fair business. The Land of the Midnight Sun 25; large business in the upper house. Joseph Hawthorn appeared in Hamlet 27 to a large and delighted audience. Richelieu 28; small house. Oliver Byron 2; Field's Minstrels 2; Darkest Russia 5, 6; Choral Union 8.—ROCK STREET THEATRE (A. B. White, manager): Palace Theatre co. closed a poor week's business 24. A local minstrel co. 25-30; small business.—RICH'S THEATRE (John P. Wild, manager): The Powell co. with Professor Powell the magician as the stellar attraction to light business 21-23. Week of 25-28 there appeared W. T. Bryant and Lizzie Richmond, Allen and Delmain, Dick and Alice Golden, Ward and Lynch, Anber Sisters, William De Roe, Tony Pearl.—ITEM: Rich's Theatre has been leased for two years by James F. Rich. Professor Wild will be the chief attraction. Local manager, Mr. Haworth's thumb, which he cut while fencing several days ago, is much improved. Mr. Haworth will rest Holy Week.

**BROCKTON.**—OPERA HOUSE (G. E. Lothrop, manager): George W. Wilson, supported by a good co., presented Uncle Dudley to a small but well-pleased audience March 20. Sowing the Wind drew a full house for the Algonquin Club's benefit 21. Joe Ott in The Star Gazer to good business matinee and evening 23. Ruby Marks joined the co. in this city replacing Susie Winsor.—PARK THEATRE (C. H. Tucker, manager): The White Crook to large business 25-27. Manager, Frouty was notified by the S. F. P. C. Co. to forbid Baby Lily Goldsmith, of The Casino Girls' co., appearing at his house the last day of their engagement 28.

**FITCHBURG.**—WHITNEY OPERA HOUSE (George E. Sanderson, manager): Jane preceded by The Lost Sheep March 22; small audience. Friends 3.—ITEMS: Manager Sanderson will present Friends in this city 3; Leominster 4; Clinton 5, this being a small circuit which he has played a number of times this season to advantage.—Milton Nobles in From Fire to Son drew a fair-sized audience to the new Town Hall, Leominster, 25.

**TAUNTON.**—THEATRE (B. W. Harrington, manager): The Gaiety Girl March 23; good house. Friends played a small audience 25. On the Bowery 27; good business.

**NORTH ADAMS.**—WILSON OPERA HOUSE (Thomas Hanley, manager): Minnie Seward with a strong co., return, March 25-30, opened to S. R. O. and big business for the rest of the week.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): A Bunch of Keys pleased a good house 21. Milton Nobles in From Fire to Son 25 to an undrugged light house. Our Uncle Dudley was well attended 26. Return of The Dazzler 2; Pauline Hall in Dorcas.—THE BIJOU (William Henry, manager): Gordon's stock co. in repertoire continue to draw well at this house.

**SALEM.**—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Charles Frohman's excellent co. in The New Boy, with Jimmie Powers as the new boy, highly pleased a small audience March 23. A Black Sheep was presented at advanced prices 26. On the Bowery 27, top-heavy house. The Hustler 28.—ITEMS: Mary Anderson, later (C. H. Tucker, manager): The co. has accepted a position in Davis and Keogh's Still Alarm co.

**LAWRENCE.**—OPERA HOUSE (A. L. Grant, manager): A Trip to Chinatown was presented March 20, and A Black Sheep 21. Gus Heege in Von Yonson pleased a large house 23. Charles Frohman's co. in Sowing the Wind played a return engagement 25 to a large and appreciative audience. Darkest Russia 1; Land of the Midnight Sun 3; Joseph Murphy 3; Al. G. Field's Minstrels 4.

**WORCESTER.**—THEATRE (J. F. Rock, manager): Jane March 20; Uncle Dudley 20; Tompkins' Black Crook 25-27; all to good business, Black Crook in particular.—LOTHROP'S OPERA HOUSE (Al. T. Wilson, manager): Edith Tucker in a round of high-class dramas 20-23. Sawtelle Dramatic co. in sensational dramas 27; remarkably good business all the week.—FRONT STREET OPERA HOUSE (George H. Batchelder, manager): Bob Fitzsimmons' Specialty co. 20-22; crowded houses. Caccia's Troubadours 25-27.

**ANDOVER.**—OPERA HOUSE (Harden Brothers, managers): A Black Sheep, with Otis Harlan as Hot Stuff, was presented March 22. Friends 17.

**MALDEN.**—THEATRE (F. W. Riley, manager): Frederic Bryton, supported by a capable co. in Forgiven March 23 to a large and satisfied audience. Welly's Black Crook 2; Friends 4; Hettie Bernard Chase 15.

**PITTSFIELD.**—ACADEMY OF MUSIC (C. A. Burbank, manager): The Cotton King March 21; fair-sized and well-pleased audience. Our Uncle Dudley pleased a large house 26. The New Boy 1.

**WESTFIELD.**—OPERA HOUSE (A. H. Farrow, manager): Frederic Bryton March 23 in Forgiven to a fair house; well-pleased audience. Our Uncle Dudley 26; very poor house; exceptionally good performance. Bob Fitzsimmons 20; James T. Powers 6; Land of the Midnight Sun 10; Mrs. Potter and Kyrie Bellow 19.

**SOUTH FRAMINGHAM.**—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): J. E. Toole in Killarney and The Rhine pleased a fair house March 21. Hands Across the Sea 27.

**CHELSEA.**—ACADEMY OF MUSIC (James B. Field, manager): Dark March 25-30.

**HAVERHILL.**—ACADEMY OF MUSIC (James F. West, manager): Von Yonson March 21; good house. Gus Heege was as clever as ever and he has a good co. A Black Sheep was presented 23. Sowing the Wind 26; large house.

**MILFORD.**—MUSIC HALL (H. E. Morgan, manager): Jane pleased a large audience March 21. Hon. William Everett's lecture on "Education," under the auspices of the senior class of the Milford High School, to a large audience 25. Friends 2.

**NORTHAMPTON.**—ACADEMY OF MUSIC (William H. Todd, manager): The Hustler March 22; big business. Matthews and Bulger, formerly of Rush City, are now with this co. Smith College Glee Club 23; S. R. O. Gus Heege in Von Yonson 26; good business. Technology Glee Club 20.

**HOLYOKE.**—OPERA HOUSE (W. Kendall, manager): Al. G. Field's Minstrels March 22; The New Boy 23; both to good business. Jane 24; small house.—BIRKBECK (Fred. Hall, manager): The Lillian Tucker co. 6; fair attendance.—ITEMS: Manager Kendall has re-

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WOMAN!  
THE KOKIJA CO.,  
NEW HAVEN, CONN.

covered from his late serious injury sufficiently to assume active control of the Opera House.—Alexander Cameron, formerly with the Gorman, has joined Al. G. Field's Minstrels.

**WALTHAM.**—PARK THEATRE (W. D. Bradstreet, manager): Rev. John J. Lewis delivered his second illustrated lecture on "The Rhynland" to a highly-pleased audience March 21. Heart of the Rockies 28; Waltham Hospital benefit 2; Switzerland 4; My Geraldine 10.—BIJOU THEATRE (W. R. Taylor, manager): Edith Lamprey Underhill, soprano soloist, and others in a musical and dramatic entertainment, concluding with the one-act farce, Per Telephone, drew a large audience 19.

**GREENFIELD.**—OPERA HOUSE (N. J. Lawler, manager): Jane 25; fair house; well-pleased audience. Spy of Gettysburg 29, 30; In Old Kentucky 16.

## MICHIGAN.

**LANSING.**—BAIRD'S OPERA HOUSE (James J. Baird, manager): James and Robeson's Minstrels (local) in a fine programme did a big business March 19, 20. Charles L. Davis in Alvin Joslin to a good house 23. Prof. A. B. Starr and wife in The Mahatma Mysteries opened 24 for a week to a fair house. Walker Whiteside 1; In Old Kentucky 4.—ITEM: Manager Baird was acquitted on the charge of posting obscene lithographs, in Justice Dolan's court 15. He is in receipt of several telegrams of congratulation from managers who have been interested in the case.

**COLDWATER.**—TIMM'S OPERA HOUSE (J. T. Jackson, manager): A Breezy Time 3; The Girl I Left Behind Me underlined.

**JACKSON.**—HIBBARD OPERA HOUSE (W. W. Todd, manager): A Trip to Chinatown March 18; large house. William Barry in The Rising Generation 27.

**BAY CITY.**—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Fantasma March 27; The Amazons 29.

**MUSKEGON.**—OPERA HOUSE (Fred. L. Reynolds, manager): Walker Whiteside in Hamlet March 28; large advance sale.—ITEM: Manager Reynolds is in Mt. Clemens taking sulphur baths for his health.

**OWASSO.**—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): Stetson's U. T. C. March 18; packed house.

**FLINT.**—MUSIC HALL (Rankin and Hubbard, managers): The Amazons March 25; fair house.

**PORT HURON.**—CITY OPERA HOUSE (L. T. Bennett, manager): Ida Van Cortland Dramatic co. closed a very successful week March 23. A large and appreciative audience greeted The Amazons 26.—ITEM: A dinner was given by Mr. John Howard, of this city, in honor of George Allison, of The Amazons co.

**BATTLE CREEK.**—HAMILIN'S OPERA HOUSE (E. R. Smith, manager): Charles L. Davis in Alvin Joslin March 22; fair house. Rhéa 3; Murray and Mack 3; Robert Downing 11; Devil's Auction 18; The Girl I Left Behind Me 17.

**GRAND RAPIDS.**—POWERS' (J. W. Spooner, manager): Colonel Robert G. Ingensell lectured on "The Bible" March 19 before a small audience. Fantasma, with new tricks and scenery, did a large business 25, 26. George H. Adams did excellent work. The Amazons 27, 28; Walker Whiteside 20, 30.—GRAND (O. Stair, manager): Charles L. Davis in Alvin Joslin has had a successful week 18-23.

## MISSOURI.

**ST. JOSEPH.**—THE TOOTLE THEATRE (C. U. Philley, manager): The Girl I Left Behind Me March 18; S. R. O. Rhéa 25, 162, 28; Temperance Town 20.—THE CRAWFORD THEATRE (J. W. Hahon, manager): A Cork Man, with a fair co., amused a medium house 18. McKee Rankin and fair support 19-24 to fair business. Griffith's Faust 25; De Wolf Hopper in Dr. Syntax 28.

**NEVADA.**—MOORE'S OPERA HOUSE (W. O. Churchill, manager): The Burglar March 21; crowded house; patrons pleased. Black Crook 24; A Cork Man 3.

**FULTON.**—NEW GRAND OPERA HOUSE (T. M. Bolton, manager): Mrs. General Tom Thumb to a poor house 21. Local athletic exhibition to a good audience 22. Missouri University Glee Club to big business 25.

**HANNIBAL.**—PARK OPERA HOUSE (Watson and Price, managers): Robert Downing in The Gladiator March 21 to a fair house. The Ensign 25; Mrs. General Tom Thumb Specialty co. 29; 1462, 30.

**BUTLER.**—OPERA HOUSE (J. W. Taylor, manager): The Burglar March 23; good house; pleased audience. A Cork Man 4.

**CARTHAGE.**—GRAND OPERA HOUSE (Hill Porter, manager): Rhéa March 19; good business. Black Crook 23; top-heavy house.

**AURORA.**—OPERA HOUSE (W. T. Branham, manager): House dark week ending March 23.

**CAPE GIRARDEAU.**—OPERA HOUSE (J. F. Scherbert, manager): House dark March 18-23. Heywood's Celebrities 21, 27.

**CLINTON.**—OPERA HOUSE (Brannan and Piper, managers): John Thomas Concert co. highly entertained a large audience March 19. Peter Baker pleased a crowded house 23.

**SEDALIA.**—WOOD'S OPERA HOUSE (H. W. Wood, manager): Black Crook March 21; splendid business. Ellen Beach Vaw 25; owing to failure of advertising paper to arrive only a small audience.

## MINNESOTA.

**STILLWATER.**—GRAND OPERA HOUSE (E. W. Durant, manager): The Catholic Dramatic Club (local) gave a creditable performance of The Wicklow Wedding to a packed house March 18. Byrne Brothers in New 6 Bells to good business 20. Ferris' Comedians, with dainty Grace Hayward, 22, 23, to excellent business. They will continue to play in repertoire 25-30 in lieu of the Wilson Theatre who failed to appear. Nellie McHenry 4.

**FARIBAULT.**—OPERA HOUSE (C. E. White, manager): Byrne Brothers' 6 Bells to S. R. O. March 19. Rend and Waterman, under the auspices of a local society, to poor business 23. The Man Without a Country 23.

**WINONA.**—OPERA HOUSE (O. F. Burlingame, manager): Duffy's Minstrels to a fair house March 19. Herrmann to a packed house at advanced prices 25. Most enthusiastic house of the season. 9 Bells 2; Otis Skinner 4.

**DULUTH.**—TEMPLE OPERA (John T. Condon, manager): 6 Bells March 22, 23; fair business. Marie Jansen in Delmonico's at Six 26; good advance sale.—LYCUM THEATRE (L. N. Scott, manager): Alabama 29, 30 and Otis Skinner 1-3.

## MISSISSIPPI.

**NATCHEZ.**—TEMPLE OPERA HOUSE (Sidney J. Lowenberg, manager): Duncan Clark's Women Minstrels March 23; big house of the sterner sex exclusively. Gilmore's Band, Victor Herbert, conductor, 4.

**JACKSON.**—ROBINSON'S OPERA HOUSE (C. R. Young, manager): The Beany Children March 22; good performance; small house. Duncan Clark's Women Minstrels 25.

**COLUMBUS.**—OPERA HOUSE (Joseph L. Craddock, manager): Dark March 18-22.—ITEM: Ex-Governor Bob Taylor lectured at College Chapel to S. R. O.; subject: "The Fiddle and the Bow."

**GREENVILLE.**—OPERA HOUSE (Hester and Langford, managers): Ezra Kendall March 23; Gilmore's Band 6.

## MONTANA.

**HELENA.**—MING'S OPERA HOUSE (J. L. Ming, manager): House dark March 25-30.

**BUTTE.**—MACQUE'S OPERA HOUSE (John Macquire, manager): The Tittell Sisters in repertoire March 25-27.

## NEBRASKA.

**KEARNEY.**—OPERA HOUSE (J. J. Osborn, manager):

The Girl I Left Behind Me was presented to good business March 22.

**LINCOLN.**—NEW LANSING (E. A. Church, manager): William Morris and Frohman's co. presented The Lost Paradise March 22 to a good house. Katie Emmett in The Old Lime Kiln 26; Nellie McHenry 1402, and Marie Jansen underlined.—TAMM FUNKER (F. C. Zehring, manager): Ellen Beach Vaw entertained a large house 21. A Temperance Town 20.

## NEW HAMPSHIRE.

**NASHUA.**—THEATRE (A. H. Davis, manager): Von Yonson gave a satisfactory performance to fair business March 22. J. E. Toole in Killarney and the Rhine to small receipts 23. Pygmalion and Galatea (local talent) 28. The Dazzler, matinee and evening 30.

**DOVER.**—CITY OPERA HOUSE (George H. Demeritt, manager): A Trip to Chinatown was presented March 21.

**MANCHESTER.**—OPERA HOUSE (E. W. Harrington, manager): Von Yonson March 25; good house. The Hustler 26; fair house. Frederic Bryton in Forgiven 29; good advance sale.—GORMAN'S THEATRE (Charles J. Gorman, manager): House dark 25-27, owing to cancelling of Spider and Fly. J. E. Toole in Killarney and the Rhine 28-30.—ITEMS: Manager Gorman, accompanied by his wife, is in New York this week booking attractions for the remainder of the season.

**PORTSMOUTH.**—MUSIC HALL (J. P. Ayres, manager): A Trip to Chinatown was presented for the stage hands' benefit 22. The Still Alarm 1.

**CONCORD.**—WHITE'S OPERA HOUSE (B. C. White, manager): House dark week of March 25-30.

## NEW JERSEY.

**NEWARK.**—MINER'S THEATRE (Colonel W. M. Morton, manager): William Collier in a comedy entitled One of the Boys, opened to a fair house March 25. Edward Harrigan's co. in The Major 14; Davis' U. T. C. co. 4-13.—H. R. Jacobs' THEATRE (M. W. Tobin, manager): Old Jed Prouty, with Richard Golden in the title-role, 21-23, pleased good houses. The Two Sisters began a week's engagement to a fair house 25. The Brownies 1-3; Primrose and West's Minstrels 4-6; A Straight Tip 8-13.—WALDMAN'S OPERA HOUSE (Fred. Waldman, manager): A good variety bill was presented to the usual good houses 25-30. Rose Hill's English Folly co. was the drawing card. Hopkins' Trans-Oceanic 1-4; Russell Brothers' Comedians 8-13.—ITEMS: Manager Tobin, of Jacobs' Theatre, is suffering from an attack of the grip.—The One of the Boys co., headed by William Collier, will close their season in this city. On April 15 Mr. Collier will open in a new play, Louis Jones, and will have an entirely new co.—The original New York co. playing The Brownies will present it here 1-3. The prices for seats have been doubled, but in spite of this the advance sale is very large.

**HOBOKEN.**—THEATRE (John Clark, manager): The Dazzler March 21-23; very good houses. Owing to a cancellation, the house was dark from 23 to 26. The Danger Signal 28-30.—BIJOU (William S. Morrison, manager): George Burt, Milton, the Maholles, Tom Faley Carrie Monroe, the Campbell, Charles T. De Forrest, McLean and Hall, and Freida appeared 25-30 to good business.—ITEMS: Louis Tegtmeyer, door-keeper at the Hoboken Theatre, has joined the Barnum show as bugler.—Signor Lester, manager of Freida, Rita, Egypt and other sensational dancers, was a visitor at the Bijou 24.

**ELIZABETH.**—DRAKE OPERA HOUSE (W. M. Drake, manager): Bub Comedy co. March 25-30; good business at each performance, on the opening night S. R. O. Two Sisters 2. A Trip to Chinatown has been cancelled.—LYCUM THEATRE (A. H. Simonds, manager): House dark 25-30.

**DOVER.**—BAKER OPERA HOUSE: American Gaiety Girls, under the management of Lewis and Harvey, March 30.

**NEW BRUNSWICK.**—ALLEN'S THEATRE (J.



## THE FRAUDS ON THEATRES.

**Managers Act—Forgers Indicted—Two Important Arrests—A Partial List of Cut-Rate Dealers, Some of Whom Have Been Forced Out of the Business.**

The disclosures made by THE MIRROR as to abuses in the use and sale of tickets issued by theatres for advertising purposes, as well as of the abuse of the pass system, and of the great and illegitimate traffic which has resulted in the establishment of so many "cut-rate" shops, has already led to reformatory movements on the part of managers individually, and to some promise of associative managerial effort for an improvement of methods, although the interests of New York managers are so diverse that it is not probable that they will agree upon any radical change in the system.

But, even if nothing else should be accomplished, the exposures and disclosures already made have had and will have good results.

THE MIRROR is credibly informed that the difficulty experienced in securing what the cut-rate men call "stuff," but which, in other words, is the stock of tickets in which they deal, has led several of them to go out of business within a week. It is certain that greater restrictions have been already placed around the traffic in tickets; that the pass system has been more carefully guarded; and that other measures looking to the discouragement of those who have been wont to deal fraudulently with the theatres have been taken. In at least one instance, also, dishonest theatrical employes have been discharged.

THE MIRROR has now fully indicated the main evils of the prevailing system, and thus has done its duty. It has had no special interest to favor, and no special interest to antagonize. It will remain with the managers of theatres and combinations to act in the matter hereafter as their individual or their collective interests may to them indicate. THE MIRROR, having made the disclosures, will now in its other province as a dramatic newspaper continue to tell what has happened, and what may happen, in consequence of the agitation.

## Meeting of Managers.

A second meeting of managers took place at Palmer's Theatre, 29 West Thirtieth Street, last Friday afternoon. Those present were: Joseph Brooks, J. Charles Davis, Daniel Frohman, J. Wesley Rosenquest, George W. Lederer, Andrew McCormick, and David I. Thompson.

Daniel Frohman took the chair shortly after 4 o'clock and read telegrams from A. M. Palmer and Frank McKee regretting their unavoidable absence in Boston.

Daniel Frohman said that the proposition for the present meeting to consider was whether it was practicable for the Broadway theatres to enter into a combination to try the experiment of refraining from doing any lithograph or billboard advertising for the rest of the present season, ending June 2.

J. Wesley Rosenquest thought that the scheme was doomed to failure at the start unless all the theatres joined, the high-priced houses and the popular-priced houses alike.

Daniel Frohman said that his brother Charles had stated positively that he would enter into no combination whatsoever.

The chairman thought that as the present attendance was so small it would be a good measure to prepare a letter and send it round to the other managers not present for approval and signatures. The chairman had heard that Henry E. Abbey would join.

J. Wesley Rosenquest said he would like to join very much, and was ready to put up a bond of \$500 as a guarantee of good faith, but if he went in the Academy of Music and the American (not represented at the meeting) must go in also. David Thompson, of the Grand Opera House, said that that was how he felt about it, too.

Mr. Rosenquest thought that both the local managers and the visiting managers would greatly benefit by making a pool of the money now spent on fence and window advertising, the visiting manager to throw in the money saved on his printing, the local manager the money now spent on the bill-posters, and then spending this money on extra advertising in the newspapers.

Joseph Brooks suggested that the managers organize themselves into an association for their mutual protection. He thought this could properly be discussed at the next meeting.

Daniel Frohman said the articles and papers of such an association were drawn up some time ago.

Mr. Brooks thought the present lithograph trouble was only trifling compared with other evils that exist in the theatrical business.

Andrew McCormick read the report of the meeting of the Prosecution Committee and announced that the two scalpers Harris and Lehman accused of forging passes had been indicted by the Grand Jury, and that a speedy trial had been promised. He also announced that for some unaccountable reason, the case of the scalper Abraham Phillips, accused of altering dates on passes to Palmer's Theatre, had not yet been brought to the attention of the Grand Jury. He had investigated the matter and had not been able to ascertain the cause of the delay. He had learned, however, that strenuous efforts are being made by the man Phillips to induce Mr. Palmer to withdraw his complaint. Mr. McCormick said his committee was satisfied that the speed with which the cases of Harris and Lehman had come before the Grand Jury was due to the fact that the matter had received so much attention in the newspapers.

Daniel Frohman asked if anyone would make a motion that a committee be formed to get the signatures of the other managers to a plan of combination. He said that, personally, he was not much interested in the matter, from the fact that he did no lithograph or billboard advertising.

Joseph Brooks moved that a committee be appointed to go to all the managers and secure, if possible, their signatures, the high-priced houses and the popular-priced houses alike. The motion was carried, and Mr. Frohman appointed on the committee J. Wesley Rosenquest, George W. Lederer, and Andrew McCormick. This committee will meet to-day (Tuesday).

## Two Important Arrests.

Two arrests were made last Saturday which promise to throw a new and important light on the theatre-ticket frauds. The men arrested were Louis Wagner, who keeps a cigar store and sells theatre tickets at cut rates at 407 Sixth Avenue, and Walter D. Botto, described as a theatrical advance agent.

For some time past Manager Frank D. Bunce of the Lyceum Theatre has noticed that among the applications for seats several were in the same handwriting although signed by different names. On Tuesday last he received a letter signed Frederick T. Marks, business manager of Davis and Keogh's Down in Dixie company. The letter asked for two seats and Mr. Bunce

gave them. Afterwards, he noticed that the handwriting of the letter was identical with that of a letter received several days previously signed James B. Vincent. Police headquarters were communicated with and Detectives Thomas J. Madden and John D. McGinniss were placed on the case.

The tickets were for Friday night and the detectives were early on the lookout for the man who would present them. Shortly after 8 o'clock a fashionably dressed man who gave the name of Morton presented one of them. Admission was refused him, and when questioned he refused to tell where he got the ticket. He went away, followed by the detectives. Morton went to the cigar store of Louis Wagner, where he had an animated conversation with the proprietor. He received some money and left the place, but Detectives Madden and McGinniss stopped him a short distance from the store. Morton, after a little persuading, confessed that he had bought the ticket from Wagner, giving him \$1.75 for it. The real value was \$3.

It was then learned that Walter D. Botto, of 216 West Twenty-fourth Street, was the man who has been obtaining the tickets and selling them to Wagner. The evidence was laid before Assistant District Attorney Battle, and on Saturday morning he asked Justice Voorhis in the Tombs Police Court for warrants for the arrest of Botto and Wagner. The warrants were issued and the men were arrested on Saturday night.

They were arraigned in the Tombs Police Court on Sunday morning and held for examination until yesterday (Monday) when a further adjournment until to-morrow (Wednesday) was agreed upon. Wagner was released on bail soon after his arrest, but Botto was locked up.

## Two Indicted.

Herman Harris and Louis Lehman, the cut-rate men of 407 1/2 Sixth Avenue, were indicted by the March Grand Jury last Wednesday for forgery in the second degree. Andrew McCormick, who has already done excellent detective work in bringing to light many of the prevailing abuses, is chairman of the committee for looking after these prosecutions.

## Another Forgery.

A pass purporting to be signed by W. H. Crane was presented at the Fifth Avenue Theatre last week and was not detected until the person who presented it had passed into the theatre, and was lost in the crowd. This is a fac-simile of the forged pass:

OK  
Two (2) Seats  
J. H. Crane

## What Combination Managers Say.

Managers interviewed expressed themselves as follows:

THEODORE ROSENFIELD: "I should be glad to see all the local New York managers abolish the lithographs for two reasons. First, it would save considerable money from the fact that we should not need so much paper. Secondly, I am convinced and always was that the free-pass system is very demoralizing. If I want a frame or a litho in a certain window I could always get it for a small monetary outlay. The present indiscriminate giving of passes in return for a doubtful privilege is perfectly ridiculous."

JOSEPH BROOKS: "I am ready to agree that I will not display another frame litho or post a sheet if all the other managers will agree likewise."

SIDNEY R. ELLIS: "I know from long experience that the present advertising system is the most serious detriment to the managers' interests. I think all combination managers will gladly work hand-in-hand with the local managers to abolish it."

W. A. BRADY: "I am heartily in favor of abolishing window and fence advertising. It is an excuse for the wholesale robbery of managers. I am convinced that it is the theatres' employes who 'dump' the tickets."

GEORGE WOTHERSPOON: "The lithograph system is going to prevail and there will be no stop to it. Road managers will continue to order lithographs, the lithographers will print them and the advertising agents will distribute them. But there is only one way by which the use of the litho. privileges can be modified, and that is for all local managers to place a limit upon the distribution and give one ticket a month to each place of business which displays the lithos., entitling the holder to admission only, and when presented at the theatre, if a seat is desired, the price of the seat must be paid for. Five hundred lithos. are sufficient for any attraction to distribute that plays a Broadway house. If managers think it possible to abolish the use of lithos, they will find it a herculean task, the difficulties of which they cannot surmount."

Speaking of the theatre ticket traffic, a well-known combination manager said yesterday:

"In every well-organized theatre there is a business or acting manager. The manager himself can not always be at the theatre. Duties or pleasures call him elsewhere and in his absence someone must represent him at the theatre. This is the acting manager and he alone is supposed to have the power to sign passes. Yet it is a well known fact, winked at by many an acting manager, that the treasurers of theatres exchange courtesies with each other by giving each other passes over the head of the acting manager. If the acting or visiting manager wants an explanation about the missing coupons, the treasurer says he wanted them for his personal use."

"When a combination comes into a Broadway theatre, a certain amount of paper is demanded from the combination manager to bill his show, and also photograph frames and mounted lithos. To obtain the privilege of displaying the latter, the storekeepers demand reserve seats. A theatre having 150 privileges of that kind places in the hands of its advertising agent 300 reserved seats, but he does not always give these 300 seats to the proper persons. He arranges with one man to give him two seats every two weeks, with another to give him two seats a month, and with some to give them as often as he can spare them. When the storekeepers 'kick' he at once pacifies them by giving seats."

"This system of fraud on both the storekeeper and the manager leaves in his hand a large number of reserved seats to dispose of as he sees fit, and they usually find their way into the scalper's office. I know for a positive fact that a number of these scalpers have regular customers who come to them and tell them they want seats for a certain performance and the scalper agrees to furnish the tickets for that certain performance if a small deposit is paid, and actually does so."

Now, the seats are supposed to be under the control of the business manager and the treasurer. How can this scalper be so sure of being able to procure seats for any particular evening without having some understanding with the box-office? And how can the treasurer or assistant treasurer issue those seats when the power of issuing is supposed to be vested in the hands of the manager and business manager only, unless the business manager is remiss in his duties in looking after the interests of his employer or in connivance with the treasurer and sharing in the profits of the transaction? It is well known fact that certain advertising agents or someone connected with the scheme of supplying the scalpers with tickets are in the habit of visiting the scalpers daily to find out what they require and providing for them."

"I am convinced that each manager in New York, with perhaps the exception of Mr. Daly, is robbed \$1,000 a week by this system, and the system almost induces the theatre employes to be dishonest. If one of the scalpers could be induced to make a full confession, the managers of this city would be paralyzed at the amount

of tickets sold by their own employes below the box-office price."

## Combinations Will Organize.

The combination managers say that they will form themselves into a Protective Association if the New York Managers' Association does not materialize. Joseph Brooks said yesterday: "Either they must do it, or we must do it. We must do it in self-defence."

## How It Injures the Actor.

"The system of litho ticket use affects the actor injuriously in two ways," said a well-known member of the profession to a MIRROR man yesterday. "It does not matter whether these tickets be distributed among the little shopkeepers who display lithos in their windows, or whether they be bought of cut-rate men by persons who are looking for amusement at cheap rates—the class that uses them is essentially the same in either case. It is a cheap, vulgar, ignorant class that lacks appreciation and demoralizes even the better part of an audience by ignoring the artistic in a performance and applauding only that which appeals to the lower intelligence. The actor is forced to key his work frequently to such a class in an audience, for even if the better class outnumber the lower class is the more demonstrative and noisy, and demands things which, if emphasized, detract from artistic work."

"Again, if the manager of a theatre or a company is a loser by means of the frauds that have been pointed out in the handling of these tickets, the actor must suffer, for the manager will always first cut expenses in salaries, employ inferior persons, or make some such shift to retrieve his losses in other directions. And as management goes now-a-days, as a rule, the salaries of a company are the last things to be met in full. For instance, the first thing a traveling manager will look out for is his printing. He argues that if he has no paper out the public will not come to his show, and consequently the printing bill is paid first of all. Then he must meet hotel and railroad bills, as matters of necessity. If anything is left, it goes to the players; if nothing is left, the players must suffer and either elect to continue on with bare expenses paid with hope of better fortune, or lose what is due by stopping work."

## This Can Be Remedied.

New York, March 25, 1895.

To the Editor of The Dramatic Mirror:  
Sir.—Your crusade against free passes in your paper is approved by everyone connected with the theatrical profession.

But allow me to say that by refusing free passes to our profession, you thereby prevent the improvement to art which heretofore has profited them much. Our stars will always get free passes, but how will poor actors who can't afford to pay, and to whom it is also necessary to see acting, get along without studying performances?

You should suggest in your valuable paper a different mode of admitting the profession without hurting the business of managers.

## AN ACTRESS.

The abuse involved in the selling of passes by some members of the profession, noted in THE MIRROR last week, ought not to militate against the honest actor or actress who wishes to see a performance for art's or study's sake. Managers may easily devise ways to guard against any abuse of passes given as courtesies to members of the profession.

## Managerial Carelessness.

As an example of managerial carelessness in giving out passes right and left to persons not having the slightest right to them, the following is a good illustration.

Walter D. Botto, who is now in the Tombs on a charge of obtaining tickets on false pretences, is said to have secured passes upon false pretences among other managers from J. M. Hill. The simple way in which he worked would take the prize for audacity.

In Mr. Hill's case he took a plain sheet of note paper and wrote on the top "Jacob Litt's offices, Abbey's Building." Then followed the conventional request for two seats for Too Much Johnson signed "Oscar B. Hodge." At Mr. Litt's offices they say that to the best of that firm's knowledge, no such person as Hodge is in existence. Yet Mr. Hill O. K'd the application and the tickets were secured.

Other names said to have been assumed by Botto are Jack Hirsch, James B. Vincent, "in advance of Richard Golden," and Fred. T. Marks of the "Down in Dixie company." This last is also supposed to be a fictitious name for Messrs. Davis and Keogh have no such persons in their employ. William T. Keogh and Charles A. Davis were in court yesterday and said they would be glad to enter into any combination to do away with the lithograph nuisance.

Here is an illustration of how careless even the managers and proprietors of theatres themselves are in the matter of passes. One evening during the engagement of a well-known star at a downtown theatre, the star's manager noticed in a box a Chicago millionaire whom he knew intimately. He entered the box and chatted a few moments with him. On leaving the box the local manager asked who the friend was. "A Chicago millionaire," replied the star's manager. "Why didn't he pay for his box, then?" inquired the local manager. The star's manager was dumfounded. Who had given the box? Search was made for the pass and it was found to be a pass issued to a well-known manager prominent to-day in theatrical circles here and on the Pacific Coast. This manager had applied to the star-manager for it the previous evening, and it had been given on the assumption that it was intended for his personal use. Instead of that it had been mailed to the Chicago millionaire with the said Pacific coast manager's compliments. This is a clear case of one manager trying to ingratiate himself into the favor of a man with money at the expense of a fellow-manager. The star's manager in question says that he knew the Chicago millionaire just as intimately as the Pacific coast manager.

## Who the Scalpers Are.

The largest cut-rate man in the business is situated in a basement at 242 Sixth Avenue. A sign displayed upstairs on the sidewalk informs the passer-by that theatre tickets for all the theatres can be had within at cut-rates. Usually each cut-rate man has, or professes to have, some trade to impart an air of respectability to the place, but this particular one makes no pretense of being anything else than what he is. Within the store or office is a large cage such as one sees in a bank. Inside the cage stands the proprietor or his clerk with a big ledger. On the right as you enter are two big black-boards, setting forth the stock or seats on hand. In a corner is a telephone through which the patrons of the place can order their tickets. The owner of this place makes, it is said, over \$500 a week. There is also a big safe inside the cage. The tickets and the receipts are probably kept in this.

It is certain that the cut-rate business must be highly profitable from the number of persons engaging in it and also from the fact that regular business concerns do not hesitate to make it a feature of their establishments.

That the traffic is illicit and there is something wrong about the manner in which the cut-rates get hold of the tickets is evident from their reluctance to show their stock to persons they don't

know. MIRROR reporters have gone into their shops repeatedly, and rarely been able to see anything but admissions, yet by watching the place have seen dozens of passes and punched tickets sold in as many minutes. The cut-rate people are always on the look-out for managers' agents. As an illustration, one day last week the acting manager of a prominent Broadway house walked down Sixth Avenue and went into the cut-rate office at 413. A boy was in charge of the place. The manager asked if they had any orchestra seats for a certain Broadway house. The boy said "yes," and was starting to get them from a drawer when the proprietor entered. He at once recognized the manager, and said the boy was mistaken and that they had no seats at all.

## Several Have Gone Out of Business.

Since the exposures in THE MIRROR, several of the cut-rate men have gone out of business. One of the cut-rate men explained this by saying that they were "unable to get the stuff." Following is a partial list of cut-rate men and their locations:

242 Sixth Avenue	Samuel Morway
Eighteenth Street and Sixth Avenue	Leo
281 Sixth Avenue	Louis Wagner
407 Sixth Avenue	William Bloom
421 Sixth Avenue	Louis Burger
497 1/2 Sixth Avenue	H. Harris
487 Sixth Avenue	Abraham Phillips
1315 Broadway	Benovol Brothers
1295 Broadway	Fred. Cronan
264 Broome Street	A. Colender
17 1/2 Delancey Street	George Arnold
206 Grand Street	Benj. Wachter
467 Eighth Avenue	Max Speiser
492 Eighth Avenue	Max Feiser
502 Eighth Avenue	Mrs. Loch
336 Eighth Avenue	F. Hains
427 Eighth Avenue	L. Jager
610 Eighth Avenue	M. Fisher
630 Eighth Avenue	P. Helfelrich
602 Eighth Avenue	Henry Bauer
604 Eighth Avenue	Frank Koch
734 Eighth Avenue	A. Oriewitz
17 Avenue C	Abraham Phillips
325 East Houston Street	Mrs. Lock
60 Third Avenue	Jake Lowy
114 Third Avenue	J. Lowy
326 Third Avenue	Lowitzky
327 Third Avenue	A. Fisher
262 East Eighth-ninth Street	H. Devose

There are also places at 738, 484, 271, 284 and 27 Sixth Avenue, as well as others in various parts of the city.

## MATTERS OF FACT.

Owing to the closing of The Passing Show, Mr. and Mrs. B. Haverly are disengaged.

In addressing an art class at Kansas City a prominent woman of that city recently stated: "The Claude Melotte of Mr. W. S. Hart is the greatest portrayal of the part since the days of Edwin Booth."

Walker Whiteside made his first appearance in Grand Rapids, Mich., last Friday evening as Hamlet, and his reception was in the nature of an ovation. He was called out several times after each act, and was forced to make a speech after the last curtain.

A hustling and enterprising manager is offered an excellent opportunity in the management of Almayor's Theatre, McKeesport, Pa. Applications will be received until May 1.

W. Paul Mosher, musical director of the Stone Opera House, Binghamton, N.Y., was in town last week looking about for an attraction for Summer at Binghamton.

Willard Lee, having closed his season with The Two Sisters company, is at liberty for next season. He may be addressed in care of this office.

Several novelties will be introduced in The Wicklow Postman, in which Eugene O'Rourke will star next season. Manager Crossley promises one or two new sensations.

Charlotte Winnett has been transferred to Jacob Litt's in Old Kentucky No. 1 company.

An adaptation of a successful French comedy can be bought by addressing "Successful Adapter," care of this office.

Tiny Burton, the clever child actress with Chumney Olcott's The Irish Artist company, is gaining friends everywhere by her graceful and winning ways in the role of Mary Dean.

Eugene Sweetland has been engaged for leading business with the Palace Theatre Stock company, of Boston.

A prominent star, "O. K." care of this office, wants a first-class manager or partner to invest some money in a new play for next season.

Principals and chorus are wanted for the Summer opera to be presented at the Castle Square Theatre, Boston. Good people only should apply to William Wolf, care Marks and Norman.

Will S. Rising has been engaged for the tenor roles in The Viking.

The week of April 21 is the only week open at the Fountain Square Theatre at Cincinnati.

Willis Searle, who is playing Lord Fancourt Babberly in Charley's Aunt, has made a pronounced hit in that role. His work has received the endorsement of the press everywhere.

Clever chorus people and principals for Summer opera are wanted at Packard's Dramatic Exchange, 47 West Twenty-eighth Street.

Florrie West, the bright star of The Dazzler company, sails for Europe April 25, opening in London, May 6, for a four weeks run, which will be followed by a short engagement at the Folies-Bergere, Paris.

Georgia Bryton has scored a hit as Willie Grow in A Trip to Chinatown.

Sidney J. Lowenberg has assumed the management of Temple Opera House, Natchez, Miss., where he will book only first-class attractions.

Louis M. Granat, the well-known finger whistler, who has carried off many a trophy in whistling contests, is at liberty.

The Novelty Theatre will be leased to responsible parties by addressing G. P. Truslow, 45 Broadway, Brooklyn.

Charles Kirke, comedian with the Corinne company, invites offers for the Summer.

Fred Lennox, of the Prince Pro Tem company, was in town yesterday (Monday) for a couple of hours. He played at South Norwalk last night (Monday).

Little Elsie Lower, a bright child actress, closed with The Prodigal Father at Brooklyn last Saturday night. Miss Lower is not only a clever young actress, but is also a most graceful dancer. Her performance being one of the hits of the piece. She has gone to her home in Washington, for the Summer, returning to New York to complete her dancing lessons. She has not closed for next season.

Arthur Forrest, although the recipient of many flattering offers, has not yet settled upon anything definite, as he prefers jobbing to going on the road.

G. A. Stryker, who has been the stage manager for Robert Downing, closed his engagement with that star last Saturday night.

Louise Eissing can be engaged for prima donna soprano for the Summer and next season.

Grace Hall, for the past season with Augustin Daly's company, is open for engagement, having resigned from Mr. Daly's management. She has won recognition in character comedy parts, and has played some of the leading characters in the classic drama with much success.

The Lansing Theatre, of Lincoln, Neb., which was erected only a few years ago, is offered for sale. It is one of the handsomest theatres in the West, and its appointments are all modern. A great many first-class attractions have been booked for next season. Requests for terms should be made to J. F. Lansing, Lincoln, Neb.

The Montreal Amateur Operatic Association performed Iolanthe on March 19 before a large and fashionable audience. The performance was a credit to the association, and W. F. Rochester, who directed the rehearsals, Ella Walker was an artistic Phillis, and Maud Burdette as the Fairy Queen and Dora Virtue as Iolanthe were excellent. Mr. Cunningham, Harry Scarborough, and Messrs. Bellhouse, Ricketts and Crompton acquitted themselves creditably in leading male parts.



# THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1894.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, \$50; Half-page, \$75; One page, \$100.  
Professional cards, \$5 per line for three months.  
Two lines ("display") professional cards, \$1 for three months; \$5 for six months; \$10 for one year.  
Managers' Directory cards, \$1 per line for three months.  
Reading notices (marked "S" or "L") 50 cents per line.  
Charges for inserting portraits furnished on application.  
Back page closed at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.  
The Mirror office is open and receives advertisements every Monday until 3 P. M.

## SUBSCRIPTION.

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Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.  
The Editor cannot undertake to return unsolicited manuscripts. Send all at the New York Post Office as Second Class Matter.

NEW YORK, APRIL 6, 1895

The Largest Dramatic Circulation in America

## CURRENT AMUSEMENTS.

AMERICAN.—Mrs. Langtry, 8 P. M.  
ACADEMY OF MUSIC.—Rony of the Hill.  
BROADWAY THEATRE.—Mrs. Sans Genie, 8 P. M.  
CASINO.—Vanderbilt, 8 P. M.  
DALY'S.—Nancy and Co., 8 P. M.  
EMPIRE.—John A. Deane, 8 P. M.  
FOURTEENTH STREET.—The Patch That Kills.  
GRAND OPERA HOUSE.—Garry Owen.  
GARDEN.—Little Christopher, 8 P. M.  
HERALD SQUARE.—Potter-Bellows, 8 P. M.  
KOSTER AND HALL'S.—Variety and Opera, 8 P. M.  
KEITH'S UNION SQUARE.—Vaudeville.  
LYCEUM.—An Ideal Husband, 8 P. M.  
PALMER'S.—The Two Colonels, 8 P. M.  
TONY PASTOR'S.—Variety.

## BROOKLYN.

AMPHION.—The Cotton King.  
COLUMBIA.—The Fatal Card.  
COL. SINN'S PARK THEATRE.—Thomas Keene.

## TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

## BEYOND THE MARK.

The bill introduced into the Legislature at Albany to prevent the appearance of women on the stage in any but a conventional garb—this is the practical purpose of the measure—illustrates the tendency of fanaticism to shoot beyond the mark.

If the bill should become a law—which it probably will not—it would make illegal the very proper dressing that has for theatrical generations characterized the most artistic ballets, and would even interdict the traditional costumes of classic stage characters.

There can be no doubt that immodesty characterizes some of the feminine features of current amusements, or that art pretension has sought in some theatres to excuse nudities to satisfy a vitiated rather than an artistic public taste. There are, unfortunately, managers who embrace any method that will promise money.

But the extreme lengths to which some managers of theatres go are no more reprehensible than the lack of moderation that so-called reformers frequently show. The bill at Albany illustrates the illiberality of those who would destroy traditional usage in the theatre on perfectly proper lines while correctively approaching an abuse of decency that from its very nature cannot long survive.

## AN AMATEUR'S MISFORTUNE.

A young woman in Kansas City—an amateur actress—the other day fell into a trap on a local stage where a rehearsal of an amateur society was in progress and broke her leg. She has sued the manager of the theatre for \$5,000 damages.

Juries are so sympathetic with persons who have sustained hurt of any kind, and especially with women who have suffered physical injury, even though the injury be but temporary, that it is probable this Kansas City young woman will collect her claim.

There is, however, a question in the case that

any jury ought to consider. A young woman who elects to go on a regular stage, even though she be an amateur whose efforts have been confined to the platforms of private theatricals, should keep an eye out for pitfalls.

If the young woman in question had fallen into an open trap while inspired with eyes uplifted to some histrionic effort that betokened a young genius, it would be a very different case. Then the sympathy of art itself would go out to her, for in supreme moments it is not to be supposed that even the greatest artists keep alert cognizance of all the dangers that those who tread the stage must in calmer moments know. It is a more commonplace case, this of the Kansas City young woman. She probably was wandering about carelessly in an unknown territory, and if her senses were alert upon anything, her bang, or her bonnet, or the hanging of her skirt, or some other merely vain solicitude engrossed her.

However this lawsuit may turn out, there is one lesson to be learned from it. Young women ought not to venture upon the stage, even in amateur capacity, without some knowledge of stage traps.

## WHY CANADA SUFFERS.

CANADA at last cries aloud for good theatrical entertainment. But Canada will mainly have to amuse itself—a prospect that promises very little veritable entertainment—until its lawmakers make new laws.

The protective policy of government—about which THE MIRROR, not being in politics, refrains from commenting upon in the concrete—has in the abstract under peculiar Canadian auspices worked a famine of amusement in the Dominion. Good companies that have once escaped from Canada are like the burned child. They dread the fire, and will confine their operations to the country of comparative freedom. Other good companies that never have been in Canada will probably never go to Canada unless the system of taxation in that territory is radically changed.

To put it briefly, Canada, which has neither artists nor facilities for the production of scenery and good theatrical printing, acts upon the amusement practice of the gentleman with a shillelah at Donnybrook Fair. In other words, whenever a Canadian customs official sees a bit of "American" scenery or a sheet of printing from this neighboring country, he hits it for all the tariff regulations will allow.

A manager may fill an engagement in St. John, for instance, and there pay a duty on his scenery and printing. If he makes a jump to Montreal and has to cross the State of Maine on the trip, he must again pay a duty when he enters Canadian territory. If on his route from Montreal the manager wishes to play some American town on the border, before he appears in Toronto, he has still again to pay duty before he is permitted to show in the Dominion. In a route that includes Montreal, Kingston, and Toronto on the Canadian side and relative places on the American side a manager is taxed for his advertising and scenic property every time he crosses the border.

The managers of good companies in this country are beginning to fight shy of Canada. After Canada has entertained itself, with the assistance of a few stragglers from this side, for a while, perhaps it will modify its tariff laws as they relate to theatrical companies. It really matters much more to Canada than it does to American managers, who have quite a territory of their own to cultivate without unreasonable restrictions.

## NOTABLE NOVICES.

ONE of the big Sunday papers spread upon a page the pictures and antecedents and studies and ambitions of several young women of proud families—many of them in good worldly circumstances—who are in training in New York Dramatic Schools for the stage.

All of these young women are said to be actuated by the highest of art's aims. Some of them are said to have put aside home comforts and the fascinations of society for hard study. One or two of them are said to have approached the theatre with all the devotion that actuates the novice whose desire it is to become a nun. We are told that they have even pronounced against matrimony. The portraits of all of them are good to look at.

These young women, having seriously entered the limitless field of the theatre, must make their own success. There is no royal road to preferment on the stage. Even beauty and other personal charms will avail them but momentarily and superficially. Family position will go for naught save in their respective localities for a fleeting hour.

There is a prevalent idea that those now upon the stage resent the advent of such young women. This is not so. And these novices in dramatic art will find appreciation both from those who have won place in the theatre and from the public in just the measures of their deserts.

## PERSONALS.

RUSSELL.—In the great benefit which will be given in this city to C. W. Coudock, to mark

his retirement from the profession, Sol Smith Russell will play a comparatively small part in the star cast of The Rivals in which Joseph Jefferson will be seen as the immortal Bob Acres. Mr. Russell in recent seasons has given his attention to old comedies and he is "in the running," as our English cousins put it, as Joseph Jefferson's eventual successor. Mr. Russell has dignity of character and genuine artistic aspirations, wherefore he enjoys a distinct advantage over one or two of his competitors in the race.

YEAMANS.—Jennie Yeamans, who is in Paris, is negotiating an engagement in a musical comedy. She is also collecting new songs and material for her next season in this country with Peter F. Dailey. Her mother, Mrs. Annie Yeamans, will spend the Summer with her in England.

McKEE.—Thomas A. McKee will be at the head of Robert Downing's business staff again next season, his seventh consecutive year in that position.

BARRYMORE.—According to the Buffalo Enquirer, Maurice Barrymore, who is supporting Olga Nethersole, is weary of the stage, and says that he will retire from it and devote his time to literature at the first opportunity.

ROSENFELD.—Carl Rosenfeld sailed for Europe last Wednesday. His brother Theodor will sail next Thursday. While abroad, the managers will collect material and novel features for the Liliputians' new spectacle next year.

MINER.—H. C. Miner went to Florida last week.

FARRINGTON.—Nina Farrington will sail for Europe April 10 on the Touraine. She will go to Paris, and expects to play an engagement at the Folies-Bergères in that city.

McINTOSH.—Burr McIntosh has made a decided success as Taffy in Mr. Potter's dramatization of Trilby. The Boston Herald says of his performance: "There is not another actor on the American stage who could look the part so well, or who could so successfully present and emphasize the many qualities which make Taffy the beloved of all who read the story."

DUMONT.—Alphonse Dumont, the Hartford correspondent of THE MIRROR, has been elected recording secretary of the Press Club of that city.

YAW.—The engagement is announced of Ellen Beach Yaw, the gifted young singer, to Harry W. Wack, her manager. Mr. Wack's home is in St. Paul, where he won his spurs as a journalist. He studied for the bar, wrote for the newspapers, turned off a successful novel, contributed stories, poems, and essays to the magazines, and finally became Miss Yaw's manager.

KAUSER.—Alice Kauser's play bureau is flourishing. She recently placed the romantic melodrama The Privateer with Lewis Morrison, an American society drama with a leading emotional star, and this week she expects to close contracts for the production next season of a comic opera and one of the latest London successes. American dramatists have nearly all arranged with Miss Kauser to handle their products, and commissions for new plays have been left with her by many prominent attractions.

AMBER.—Mabel Amber has been engaged to play the title role in one of W. A. Brady's Trilby companies.

RHODES.—Rowland Rhodes, the sculptor, is at work on a bronze statuette of Will M. Cressy as Cy Prime, of The Old Homestead. It is said that Mr. Rhodes, after studying Yankee character in New Hampshire, concluded that Mr. Cressy's characterization was worthy of perpetuation in metal.

HARRIGAN.—Edward Harrigan has recovered completely from his recent attack of grip, and he began his tour in Newark, N. J., last night in the best of condition.

PASTOR.—The week before last the public packed Tony Pastor's to testify their regard and affection for the manager who has provided them with clean and capital amusement for thirty years. Mr. Pastor was delighted with the warmth and enthusiasm of the audiences, not only on his anniversary night but during the entire week.

PALMER.—A. M. Palmer made another brief visit to Boston last week.

PITT.—Henry M. Pitt, whose latest engagement has been with The War of Wealth, has announced his retirement from the stage. Mr. Pitt, who is a direct descendant of the famous William Pitt, Earl of Chatham, came to this country in 1880 with Osmond Tearle and William Elton, under engagement to Lester Wallack, and has been connected with some of the best theatrical enterprises in this country since that time.

ACHURCH.—Janet Achurch is on her way to this country to join Richard Mansfield's stock company at the opening of his Garrick Theatre. Miss Achurch, who made her debut in London in 1883, has played leading roles in Shakespearean revivals, but won her greatest note in the Ibsen drama. She was the original Nora in The Doll's House in London. She has also played in Australia.

REHAN.—Ada Rehan is not in the present bill at Daly's, and is taking a brief but well-earned vacation. There is, perhaps, no actress on the English-speaking stage who has worked more industriously or continuously than Miss Rehan during the last decade.

SCHOEFFEL.—Agnes Booth Schoeffel sailed for Europe last Wednesday on the Majestic. She will return in time to take the leading role in The Modern Duchess at the Academy of Music next September.

CLARKE.—Charles Clarke, THE MIRROR correspondent at Louisville, Ky., is convalescent from a long illness of pneumonia.

GULICK.—R. M. Gulick, the Pittsburg manager, is reported to be very ill.

HERON.—A. W. Heron, manager of the Alvin Theatre, Pittsburg, was in town last week. He returned yesterday.

WAGENHALS.—S. A. Wagenhals arrived in New York on Saturday from his home in Columbus where he has been since he was shot by footpads in Mansfield, O. Mr. Wagenhals is greatly improved. He is now engaged in booking Louis James' tour for next season.

CLEMENT.—Clay Clement, who is playing Baron Hauthausen in The New Dominion this season, will be under new management next season, Joseph Adelman having secured the rights to the play and arranged to direct Mr. Clement's tour.



## LETTERS TO THE EDITOR.

### A THEATREGOER'S WISH.

NEW YORK, March 30, 1895.

To the Editor of The Dramatic Mirror:

Sir.—Good Friday is drawing near, and it is sincerely hoped that theatres will be closed on that night. Managers do not seem to realize the harm they do themselves by not respecting the views of a vast number of their patrons.

Dr. Houghton has shown his earnest desire in this matter, and yet few seem willing to grant the only request he ever makes of the profession.

A THEATREGOER.

### THE OTHER SIDE.

SAN FRANCISCO, March 20, 1895.

To the Editor of The Dramatic Mirror:

Sir.—It is with no spirit of controversy that I beg the indulgence of just a few lines of the valuable space in your bulletin of justice, THE MIRROR, but to exonerate myself from the charge made against me in your issue of the 18th inst., by Carrie Roma.

Tom Ricketts did not desert the company. Such a charge is most unjust and malignant. The dissenting members, four or five, placed the organization in a state of uncertainty. It thereby became impracticable to play East from Portland.

As the tickets of the entire company were paid for from Portland to St. Paul, I considered it better to send the people home while it was possible to do so, and upon my advice the company was closed. Each member received a ticket, even those who chose to remain West.

As to "salaries owing," my own salary was constantly given up for the other people, making me the greatest sufferer on that point.

Had the few disgruntled members been as ready and willing to work for their own interest as I for them, doubtless the season would have closed at a late date to the satisfaction of all concerned.

There are two sides, always. Respectfully,  
TOM RICKETTS.

### COL. SINN MAINTAINS THE ANTHEM.

BROOKLYN, N. Y., March 23, 1895.

To the Editor of The Dramatic Mirror:

Sir.—"Observer" in the last issue of THE MIRROR remarks that the custom inaugurated by THE MIRROR's suggestion to have "The Star Spangled Banner" played while the audience is leaving the theatre is now probably observed only at Palmer's, Proctor's and the American. In this "Observer" is in error.

"The Star Spangled Banner" was played in the Park Theatre the week THE MIRROR first brought the suggestion out and has been played regularly ever since with the exception of during Richard Mansfield's engagement, when he objected, and in order to secure peace I ordered it omitted. At the opening of my next engagement he made similar objections, but I held that it had then become a fixed custom and stars playing with me would either have to submit or cancel their time.

"The Star Spangled Banner" will be the last air heard in the old Park Theatre under my management and the first in my new Montauk Theatre.

"God Save the Queen" is the last air heard at the close of a public entertainment in England. Why should not "The Star Spangled Banner" be the last heard here? Are we less patriotic than the English?

I sincerely trust that every manager who has discontinued the practice will reconsider his decision, and aid in inspiring in the rising generation the patriotic sentiments so proverbial among our cousins across the ocean.

Very truly yours,  
WILLIAM E. SINN.

### M. FEVRE AND HIS CRITICISMS.

NEW YORK, March 30, 1895.

To the Editor of The Dramatic Mirror:

Sir.—I have read with profound interest, not only the criticisms which M. Frederic Fevre has been good enough to give us of ourselves, but the comments on these by the many Americans distinguished in our dramatic walks. It strikes me that the great error which M. Fevre commits, and one, too, which his commentators tacitly agree, is in assuming the position that in this country we have no such thing as a drama or an "art of acting" of our own; as if we were to be regarded in this line as children playing with shavings and rattles and fancying them sceptres and crowns.

The fact of the matter is, that there is an actual American standard of dramatic art, both as to plays and their interpretation, and this standard depicts American manners and American methods as differentiated from those of any other country, but most distinctly from the French. Singular as it may seem, we really have had the temerity to, almost unconsciously, it is true, establish the American drama, the American rendition, and moreover, to claim for ourselves the right to its place among the dramatic miscellanies of other countries.

We have become a little weary of close imitation, and we are positively weary still of being judged merely from the Transatlantic standpoint. We begin to realize that we ourselves are absolutely worth while. We begin to take ourselves seriously, and we should claim to be taken seriously by others, just as when I go to the Théâtre Français to witness a play of Parisian life and manners I can hardly be so idiotic as to hurl sarcasms at the children of the Maison de Molière because their idea of representing a gentleman does not tally with that obtaining in the refined circles of my own country. For I have seen not a few snatches of good French acting on the stage of the Français, to the full as remarkable as appeared to M. Fevre the trouser-pockets and the hands of our own comedians in drawing-room scenes.

American social usages from the start of a child's education, onward, differ completely from those of France; it is not saying that these are better or those worse, but they are, essentially, distinctly different; in the one single instance of the companionship possible and inevitable here between unmarried girls and men, which is there simply and radically impossible, we may, if we choose, find the keynote of departure between our code of manners and that of France. This alone establishes one system of deportment for their stage, another for ours, and the time has gone by when we may attempt to fasten French graces and French *sautez faire* upon the substratum of American common-sense.

*Amour!* Because we possess graces all our own; *amour faire* belonging to ourselves, and our stage maintains it, to my way of thinking, very ably, considering that even as a nation we are little more than a century old, and as play writers and play actors perhaps no more than as old as M. Fevre himself!

Mr. Grismer desires that we shall have a lecture from M. Fevre. Have we not had one already? with something of truth in it, very much entangled in the same superficiality that sent Mrs. Trollope galloping over us so long ago. Not even the brain and cultivation of M. Fevre, it seems to me, can possibly take in the acting of such men and women as Mansfield, Marlowe, Davenport, Jefferson, Drew, Rehan, Agnes Booth, Potter, Herne and dozens of others equally able, in the brief space of a fortnight; and in many instances by the mere inefficient proxy of hearsay, and be in a position to criticize "American acting" in so short a time.

Nor yet does it appear rational that his intellect, gigantic though it doubtless is, can grasp all alone the works of our American dramatists, for we really have them, men who know that a play is the place where the acme of artificiality and the heart of human nature must meet, and who have written such plays for us as *Shenandoah*, *Aristocracy*, *Alabama*, *His Wife's Father*, *The Girl I Left Behind Me*, *The District Attorney*, *The County Fair*, *The Senator*, and many more than I have space to name.

Nor yet either that, reviewing the meagre, inappropriate, sometimes stupidly laughable *mise-en-scene* that I have witnessed at the Français can I concede that he occupies quite the stronghold to cast, even pebbles, at a town where Mr. Palmer directs a stage, where Mr. Pitou has given us such a unique and marvellously faithful setting as that of *Sans Gène*, or where the Messrs. Frohman mount plays as they do.

M. Fevre wishes us a "school of declamation." Wherefore? The American methods of acting are not declamatory; they are rational, because an American finds himself an actor, he does not discover the necessity for declaiming; he speaks as mortals speak to each other in the life of the to-day to which he belongs. Let us be preserved from a "school of declamation" if possible, even if we still must suffer from "Napoleon speaking in English."

On many little (a great?) points M. Fevre is correct in his somewhat hurried estimates. We do not pronounce uniformly well, but I am sure if even here we are so far behind our cousins of the French theatres, I have there heard some strangely uncongenial versions of the same word, but I would not, nor would any American, I fancy, however learned, have rushed into print on the subject a couple of weeks after his welcome in Paris.

FAUSTUS AYMAR MATTHEWS.



## THE USHER.



There is an erroneous idea abroad that our managers, in their wish to put an end to the ticket-scalping abuse, are considering the question of abolishing lithograph and poster work altogether.

So far as I am aware no such radical change is contemplated, although it is stated as a fact by several managers of Broadway houses that their receipts are benefited very little proportionately to the cost of the printing put out. The combination houses, on the other hand, where the attraction is changed frequently, find the window and bill-board displays profitable.

What the managers think of doing, as I understand it, is to break up the pernicious scalping system, which is undermining their business, by paying cash only for their bill-posting and withdrawing the bill-board and litho tickets altogether.

They argue that if the bill-posters cannot rent boards and fences and then realize a fair profit from what they are paid by the theatres to put on them it will be better for the managers to combine, hire their own boards and fences and do their own posting. In that way they would know just what they were getting and would avoid the loss and the annoyance that are entailed by the "covering up" practice, due to competition.

The point is that the managers are alive to the necessity of wiping out the cut-rate system, and that can be done only by stopping the issue of the tickets now trafficked in.

During the past year the theatres have ceased to monopolize the boards and fences in this city. Formerly a bill that did not emanate from a theatre was a rarity. To-day the paper of the big outside advertisers overshadows the theatrical displays.

Dry-goods establishments, magazines, patent medicines, clothiers, manufacturers of a great variety of commodities—including pretty nearly everything from soups to shirts—patronize the fences and dead walls to a remarkable extent. Observe, for example, how much oftener their posters meet your eye about our streets than those of the flamboyant circus now in town.

The outside advertisers are encroaching upon the theatres in this direction as they have for some time encroached upon them in the Sunday newspaper advertisements.

And just here comes in a pertinent comparison. The managers pay money for their billing, and they supplement the cash outlay by tickets galore, which are not used for their avowed purpose, but are sold for a small sum to the scalpers, to be resold by them to persons that would otherwise buy tickets at the box-office.

Does anybody suppose that in addition to the stipulated price for putting up the bills the bill-posters receive from the outside advertisers great quantities of silk, books, medicines, trousers, soup, shirts, etc., either to distribute among the owners of the boards and fences in lieu of rent-money or to sell at cut-rates to retail dealers?

It is obvious that if the outside advertisers are able to obtain the best display of paper by paying the standard price, the managers ought to be able to get at least a fair showing at the same rate, without those mischievous free tickets.

Senator Mullin's bill—introduced at Albany last week in the interests of the Women's Christian Temperance Union—for the avowed purpose of protecting public morals in connection with physical exhibitions in theatres, is undoubtedly well meant, but like most measures that have their origin in puritanical fanaticism it overshoots the mark.

The bill was not prepared in view of the nude living statuary presented at one of our places of amusement last week, as might be supposed, although that development doubtless hastened its progress to the legislature.

Its sweeping prohibition of the wearing of tight-fitting costumes on the stage is alone sufficient to prevent its passage as it stands. While there are women capable of playing Rosalind and Viola there will be no lack of legislative votes to defeat a bill that would remove these characters from our stage. Moreover, there is a vast difference between the wearing of tights in clean comic operas and decent burlesques and the exposure of naked women to the gaze of the libidinally inclined in so-called statuesque poses.

If public sentiment and the press are not sufficiently strong to discountenance indecent public exhibitions and if existing laws are not broad enough to prevent them, then by all means let us have a new law specifically prohibiting such degrading shows. The stage should be protected as well as the public, for in the long run it is the stage that suffers the more from them.

The Mullin bill in its original form is preposterous and it will probably meet the doom of similar bills introduced within the last few years in the legislatures of Massachusetts, Pennsylvania and several other States—all at the behest of irrational "reformers."

From the diversified opinions of the London papers regarding Mr. Pincro's new play, The Notorious Mrs. Ebb Smith, it appears that the future of the woman with a past, so far as the English stage is concerned, is likely to be interesting.

This particular kind of woman has had a very long and a very useful dramatic career. When her original form became chestnutty, dramatists cast about for new and startling variations of the species, and these brought her again into prominence and favor.

In spite of the slashing Mrs. Ebb Smith has received from some of the leading London critics, she has elicited correspondingly hearty approval from others equally able, and meanwhile the public flocks to applaud her. She seems to be sufficiently original in her revelations of the idiosyncrasies of original sin to focus paying attention upon herself, and that is all that the most

aspiring author or the most exacting manager could reasonably expect.

The woman with a past is still in the ring, and she is likely to stay there indefinitely, for such is the peculiarity of human nature that it finds more entertainment in observing the acts and listening to the thoughts of clever "bad" women on the stage than in studying the less piquant characteristics of women that may be classified as "good."

It is for the same reason that the papers find it profitable to detail catastrophes, murders, robberies, prize-fights, political frauds, divorce cases and the thousand and one crimes, casualties and disturbances that go to make up the news of the day. If they filled their columns with accounts of brave deeds and generous acts, with good counsel and exhortations to virtuous living it is likely that their miraculous circulations would speedily vanish.

Human nature craves excitement and shock, and therefore its interest is most easily aroused by the morbid and the marvellous. The good citizen is always curious to know what the bad citizen has been doing.

It would be a refreshing novelty if dramatists would occasionally paint humanity as it really is, showing us such elements of virtue and vice in their characters as are discernible in the people of actual life.

A hero need be none the less a hero because he is exhibited with some of the faults and failings that real heroes generally have, and the woman with a past would be none the less human if she occasionally revealed a few glimpses of the elemental moral qualities.

The question is whether our public—whose taste in theatrical matters is very simple and whose attitude toward anything approximating "subtlety" is popularly supposed to be uncompromisingly hostile—would bend its mighty intellect to the understanding of these deviations from hoary tradition, and would accept an iconoclastic departure from the familiar puppets called stage types to flesh and blood and bone and sinew?

Through its counsel the Fire Department last Saturday began proceedings to compel the managers of five theatres to connect their houses by special wire with the Fire Headquarters in East Sixty-seventh Street as all other theatres are now connected according to a recent law.

To comply with this requirement an underground system has to be utilized and but one of the four electrical companies in the city will undertake the service, for which each house is charged \$12 a month.

Under the same law every apartment house in the city is required to maintain a similar means of communication with Headquarters, but I understand that the Fire Department, although it is taking steps to enforce the provision in the case of the theatres, has made no effort to bring the apartment houses into line.

The company that gets \$12 a month from every manager for running a short connecting wire under ground has a very good thing. But why not charge the manager for the firemen stationed in the house to protect the public and for the policeman who preserves the peace in front? It would be equally illogical.

As the apartment house owners escape this tax in spite of the law, and as the managers are obliged to patronize one concern in order to meet the exaction, doesn't it look upon its face as if there was something in the nature of a job involved?

## PIRACY DENIED.

Robert A. Fisk, manager of Fisk's East Lynne company, an account of whose misfortunes at Freehold, Pa., was published last week, came to the MIRROR office last Thursday to deny the statements made public. Mr. Fisk says his company used no copyrighted plays, confining their work to book plays that are public property. He says, also, that the company was organized on the commonwealth plan, every member agreeing to take a uniform salary, if business warranted it, and if not to accept a pro rata division of the receipts. Mr. Fisk says that he personally ran in debt to friends to keep the company going, and that Minnie Adelle also invested money sent to her from her home in order to meet expenses. He adds that some of the company who made complaint are more prosperous to-day than he or Miss Adelle, and that perfect good faith was manifested by him throughout his management.

Robert Wayne, proprietor and manager of Mr. and Mrs. Robert Wayne's company, writes to THE MIRROR denying the recently published statement that this organization had pirated *Forgiveness*. Mr. Wayne says:

"I have contracts with Mr. Bryton to use his play, *Forgiveness*, and until he informs me not to use his play I shall have the right to produce it."

"As to *The Gilded Fool*: I have not this play in my repertoire at all, nor have I a manuscript of the play. Furthermore, I never even thought of the play. I think you got your information about it from a herald. I did intend to play a book piece called *Not Such a Fool* as he looks, and my manager at that time put it in the herald as *A Gilded Fool*, but I have never played it."

"I am playing *The Wages of Sin* also with royalty paid in full for the season. I have also made arrangements for Mr. Byron's play, *The Plunger*."

THE MIRROR cheerfully gives Mr. Wayne credit for honesty in accordance with his statement, but suggests that his manager had no right to use the title *A Gilded Fool* for any play, even in advertisements. Mr. Wayne seems to desire to do business in a straightforward way.

## JOHN W. DUNNE'S STARS.

Manager John W. Dunne will present next season two novelties in Gladys Wallis and Joe Cawthorn, who will star in scenic productions of a high grade of merit. Miss Wallis will be seen in a revival of *Fanchon*, for which entire new scenery has been made. The accessories will be new, and among other novelties, a double quartette of operatic singers will be carried to render new vocal selections.

Nebraska, a new comedy-drama written for Miss Wallis by Franklyn W. Lee, Mr. Dunne believes, possesses all the essential requirements for success. The story is of strong heart-interest, depicting scenes new to the stage, and affording Miss Wallis ample scope to display her versatility. The season of Miss Wallis will open at McVicker's Theatre, Chicago, Aug. 26, where she will play for two weeks. Miss Wallis has established herself as a star in a very short time.

Joe Cawthorn will interpret the stellar role of a German emigrant amid new surroundings and new associates in a comedy-drama that permits the introduction of Mr. Cawthorn's clever musical and singing specialties. Both companies will carry scenery and appointments complete and will be conducted on a high-class basis.

## SAID TO THE MIRROR.

LEONARD WALES: "I look for an unprecedented week of Wagner opera in German at the Chicago Auditorium when Walter Damrosch and his singers come along in April. Seven hundred thousand Chicago Germans have had to take Italian and French in theirs so long that when the singers of *Die Vaterland* appear there will be a musical hegira."

MART HANLEY: "Mr. Harrigan begins his Spring tour in Newark this week. Then the company will play in Boston, Worcester, Norwich, Hartford, New Haven, Bridgeport, South Norwalk, Brooklyn, Williamsburg and Philadelphia. Scenery and accessories for *The Major and Reilly* and the 400 will be taken, and both plays will be produced. The company is identically the same as that lately seen in this city."

DORÉ DAVIDSON: "The diamonds worn by me as Manasses Marks, the 'benevolent' hebrew' in W. A. Brady's production of *Humanity* were stolen from the dressing-room during a performance in New Britain last week. A rigid search was made among the auxiliaries, without success, and not until a reward of fifty cents was offered did they appear once more to view. The diamonds were valued at \$250."

W. A. MCCONNELL: "I point with pride to my advertisement in THE MIRROR, which contains the names of the representative stars and attractions, both American and European, that do business through my Theatrical Exchange. I do not think that ever before has so noteworthy a list been made, and it would seem to indicate that I can be of inestimable value to managers of theatres of the class adapted to playing the companies I have enumerated. The best attractions can play only the best theatres. That is why I decided to let others look after the interests of minor companies and houses."

MERVYN DALLAS: "I retired from Harbury and Flockton's Flying Dutchman company six weeks ago, but my name was unwarrantably continued in the advertisements of the production."

LINCOLN J. CARTIER: "My object in visiting England is to arrange for the production there of *The Tornado*."

FRANK I. FRAYNE: "I have been reading articles in the New York papers concerning J. A. Bigelow's suicide, and as all of them state that he was of dissolute and intemperate habits. In defence of the dead I wish to say that he was a member of my company for an entire season, and during that time I never once saw him under the influence of liquor. He was a man of culture and refinement."

W. B. SEESKIND: "For the tag end of the season, business with the American Theatrical Exchange is something phenomenal. We are daily in receipt of letters and telegrams from out-of-town managers asking to be placed on our books, and we are in a position to offer the traveling managers facilities whereby he can book his route from our office in a very limited space of time. This revolutionizes the former long and tedious method of writing or seeing personally local managers, and is a boon to those managers controlling one or more attractions."

EDWARD E. ROSE: "I have decided to make a series of productions of comic opera this Summer at the Castle Square Theatre, Boston with a company under my own direction. All the scenery, costumes and properties to be used in the various operas are being made especially, and William Wolf, the comic opera comedian, who will play the leading comedy roles in the repertory, is now engaging the company. Those with whom he has contracted so far are John McWade, baritone; Edgar L. Seaman, tenor; Beaumont Smith, comedian; Marie Bell, soprano soubrette; Alice Gaillard, contralto; Max Hirschfeld musical director, and J. J. Jackson, stage manager."

## REFLECTIONS.

Joseph W. Herbert, who lately made a hit in *Rob Roy*, has returned to the American Extravaganza company. He will be seen at the Broadway next week as the Emperor in *Aladdin*, Jr.

Pearl Hight has joined A Cold Day company for the rest of the season.

Carrie E. Strong, formerly of the Robert Hillard company, has joined the Giffen and Neill stock company.

Frederic Conger has gone to Boston to rehearse as Little Billee in *Tribly*.

Louis Dutton, who recently closed his season with *Charley's Aunt*, has been re-engaged to play *Stuyvesant Lawrence* during the Spring tour of Aristocracy.

Edward Harrigan and Mrs. Harrigan attended the performance of *Madame Sans Gêne* at the Broadway last Friday.

John C. Rice and wife (Sally Cohen) have engaged for a six weeks' tour over the Keith continuous performance circuit, and will open on April 8 at Keith's Philadelphia theatre. Mr. and Mrs. Rice will not appear in New York again until April 29, when they will open at the Union Square for a fortnight. Next season Mr. Rice will go with May Irwin as leading man.

An absolute divorce has been granted to Alice Marshall, from her husband, Charles E. Edwards. Miss Marshall has signed with Manager Askin for his Summer opera company in Boston.

The Spring tour of The District Attorney closed in Brooklyn on Saturday. It is now being booked for next season, and there is a probability that it will be put on for a run in Chicago this Summer.

The Hengler Sisters sailed for Europe last Saturday on the *Etruria* to fill an engagement at the Alhambra, London.

George H. Primrose, who lives at Mount Vernon, went out last Friday to give his dogs—a Newfoundland and a bull pup—an airing. The bulldog was viciously inclined and attacked the Newfoundland. Mr. Primrose separated the animals after a struggle, but while attempting to separate them after a second attack was bitten in the arm by the bulldog. A surgeon put six stitches in the wound. Mr. Primrose refused to have the dog killed.

Mrs. James Brown Potter and Kyrle Bellew inspected the Tombs Prison last Friday morning during the hour when the inmates are permitted their daily exercise.

Walter Howe, having relinquished his engagement to play the lead in *The Pace That Kills*, has been engaged to play the Marquis of Normandale in *Aristocracy*.

M. B. Raymond of the Fountain Square Theatre, Cincinnati, has resigned his position as business manager to act as advance man for Main's Circus. Manager Anderson of the Fountain Square showed his appreciation of Mr. Raymond's work by presenting him with a watch and chain. Robert B. Ward, late in advance of Denman Thompson's Two Sisters company, has taken Mr. Raymond's place.

## PHOTOGRAPHS FOR OUR READERS.



JESSIE BARTLETT DAVIS.

This portrait of Jessie Bartlett Davis, one of the most popular of American comic opera artists, has been engraved from one of the cabinet photographs of seven stage celebrities that THE MIRROR is publishing to its readers in connection with its novel coupon plan. The name of this gifted singer is known from one end of the land to the other and collectors of our pictures will welcome this admirable photograph of her as Alan-a-Dale in *Robin Hood*.

Orders for the photographs in our series have poured in during the past week and our facilities for forwarding them have been tested to the utmost.

A coupon and the requisite postage stamps must accompany every order for a photograph. So far as is practical the preference expressed for a particular subject will be consulted. Persons sending additional coupons should specify the subjects they have received previously in order to prevent duplications.

Cut out the subjoined coupon and send it with two 2-cent stamps addressed to Photograph Department, THE DRAMATIC MIRROR, 1432 Broadway, New York, and you will receive by return mail a cabinet photograph of one of the following artists:

Edwin Booth, Joseph Jefferson,  
Mme. Modjeska, Rose Coghlan,  
Emma Eames, Julia Marlowe,  
Jessie Bartlett Davis.

[APRIL 6, 1895.]

## MIRROR PHOTOGRAPH COUPON

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Two 2-cent stamps for postage, etc., must accompany this coupon.

## PRAISES FOR THE PICTURES.

"Portraits of Booth and Eames are very fine. Enclosed find coupon for another."—C. E. FISHER, Utica.

"I wish to compliment you upon the exceedingly fine photographs you are giving to the readers of THE MIRROR."—CLARENCE H. DAVY.

"I consider this a splendid offer of yours, and I only hope that your seven names of the present will be increased to many. They are very fine photographs."—A. W. HAWES, Augusta, Me.

"Everywhere I go I hear praises loud and long for the MIRROR photographs."—M. ERLSMER, East Cambridge, Mass.

"Enclosed find another coupon. I have Booth and Jefferson, and I prize the photographs very highly. THE MIRROR has my sincere thanks for the favor."—A. B. TERRY, Minnola, Texas.

"I must compliment you on this undertaking. Every one should feel lucky in obtaining these pretty and well-executed photographs at such a bargain. I must have the full set."—J. H. JACOBSON, Mobile, Ala.

"I am very much pleased with the photograph of Julia Marlowe. It is a fine likeness. Please send Rose Coghlan for enclosed coupon and stamp."—H. CHARLES ELY, Detroit.

"I have already received two of the photographs and they are fine."—WRIGHT KRAMER, Binghamton, N. Y.

"The photograph of Miss Coghlan at hand; it is an excellent likeness. Please send me one of Jefferson."—J. F. CORNWELL, New Bedford, Mass.

"I think the photograph of Jefferson just received is the best I have seen of him in the character of Rip."—EDWARD J. MORTER, Worcester, Mass.

"Kindly mail photograph of Mr. Jefferson. If it's half as good as THE MIRROR I shall want the whole set."—A. E. CROUCH, New York.

"I am in receipt of the photograph of Emma Eames for which I sent last week and am delighted with it. Kindly send me one of Madame Modjeska this week."—J. FRANK SAVAAR, Boston.

"I think the new idea is a delightful one. But why can't we have a choice in the photograph? I myself prefer one of Jessie Bartlett Davis. As a constant reader and well-wisher of THE MIRROR I hope you can and will favor me."—G. L. GREENE, New York.

"It is an excellent plan."—EDWARD VROOM.

"Excellent idea!"—CORINNE A. PARKER, Washington.

"Let me have the pleasure of saying that of all the numerous coupon offers I think yours is the most generous."—C. E. CLARK, Albany, Pa.

"THE DRAMATIC MIRROR is publishing some very handsome photographs of leading artists of the stage."—SYRACUSE TIMES.

The farewell recital of Stavenhagen and Gerardy took place at the Madison Square Concert Hall last Thursday afternoon. The attendance was large, and a most interesting programme was given.



## TELEGRAPHIC NEWS

## CHICAGO.

## Demands of the Weather—Many "Repeaters" in the Theatres—Hall's Gossip.

[Special to The Mirror.]

We are enjoying lovely weather. The average theatregoer cannot tell whether it is wise to go to a show wearing a heavy overcoat or a light overcoat, for sometimes the mercury is away up, and then again it is away down. And there you are. Of course these swift changes make but little difference to the Uncle Tom actor who has no overcoat of any weight; but the Uncle Tom actors are not ready money to themselves nor to the managers either. So there you are again.

We have had but few changes this week, and the changes have been confined to the outside houses. At the principal theatres the "repeater" is in evidence. That man Keller is really a wonder. The other night I sat through his show, and I do not hesitate to say that he and his wife do some marvelous work. I have never seen it duplicated. He is doing a very good business at the Schiller and is to be there for three weeks. He will make money, too.

In spite of the absence from the cast of Hattie Harvey, Charles's Aunt is repeating its success of last Summer at Hooley's, and will remain with us until Easter. The audiences continue large.

Last week the Bostonians drew very large houses at the Grand with the ever-popular Robin Hood, and for their third week they will give The Maid of Plymouth and Prince Ananias. They are here for four weeks.

Manager Tom Prior, of the Schiller, has made what I believe is a winning arrangement for next Summer. He will put on a new burlesque called Little Robinson Crusoe, the libretto of which will be written by Harry R. Smith. The star will be that local favorite, Eddie Foy, and he will be assisted by Marie Dressler, the bright woman who was here recently with D'Arville. Money will make special scenery.

Stars may come and stars may go, but Francis Wilson's good business is never interfered with. He continues to crowd the Chicago Opera House with The Devil's Deputy and he will remain another week. He will be followed by The Twentieth Century Girl, which Ben Stern will herald, and then The Passing Show returns.

The War of Wealth has scored quite a hit at the Columbia, where Jacob Litt attended the opening performance. Another man who was right in line was the father of the author, Mr. Dazey. The old gentleman is ready and willing to go on in any capacity. During the engagement he has appeared as an aged striker against the trust, also as a ready-money depositor in the tottering bank.

Litt is a great manager. He picks his men well. For instance, in the big act, the hero calls for half a million dollars belonging to him, and with it he saves the bank. Mr. Litt engaged Bob Hilliard for this part, and Mr. Hilliard filled it well. He had the money to make good. It was just half of the amount he cleared while under the management of James Barton Key.

It is the little things that help. That is why Manager McVicker is happy. The Littlepitts are doing a great business at his house in Humpty Dumpty Up to Date. Joseph Arthur's new play, Linsey Woolsey, follows.

John E. McWaters, the popular baritone, is opening a few days here with his family. He goes to the Castle Square in Boston for a Summer opera season.

It is a pleasure to an old-timer like myself to note the rapid advancement made by the younger men of the profession. There are three boys here this week who are rapidly forging to the front. They are Joseph Wheelock, M. A. Kennedy, and Henry Clay Barnabee, and some of these days they will all be heard from.

I am informed that Gustave Frohman is in the city. If such is the case he must wear overalls or lodge in the suburbs. However, I understand he has Chicago in his eye for great amusement ventures next Summer.

Bert Coote, who has made such a pronounced hit as The New Boy, will spend Holy Week here with his wife, Julie Kingsley, who has also made a strong impression with the company, and whose father, George W. Cone, is one of the best known of Chicago's citizens.

Eugene Cowles, the wonderful basso of The Bostonians, used to be connected with the First National Bank here, and it is a question as to whether admiration of him is due to his magnificent voice or to the fact that he is one of the professionals who has handled large sums of money. At any rate, he is all right.

Sidney Drew is here with The War of Wealth, and his son is with him. The youngster is appropriately called "Little Al." Said:

Many of the old professionals will no doubt be pained to hear that next Wednesday the old Grand Pacific Hotel closes. It has been a home for many of them. I once interviewed Oscar Wilde there. I caught him on a deshabille, by accident. He didn't even have one of his epigrams on.

Next season H. R. Jacobs will adopt Chicago as his home and will give his personal attention to the Alhambra, which is one of the prettiest houses in town. Yesterday Morrison's Faust opened there well, and over at the Academy of Music Barney Ferguson and Barney Fagan had two good houses.

That funny little man, Billy Barry, entertained a big house at the Haymarket last night. His stage poker game is worth going miles to see.

The Chicago Opera House was packed last night on the occasion of Harry Ballard's benefit, and a great bill was offered. It was a deserving tribute to a great man at his post.

Speaking of benefits reminds me that the opera season at the Auditorium closed Saturday night with Trovatore, and Tamagno was the beneficiary. As he has been singing five nights during the season at \$1,000 per throw, you can see how he needed it.

The German opera is here Easter week, and Mr. Pullman will give up his box to Wagner.

Over at the Lincoln yesterday Hallen and Hart began their farewell joint engagement here. Last week James Jay Brady was immortalized in a clothing store pictorial advertisement.

Frank Hall's three places are drawing the usual crowds. The Winter Circus is doing wonderfully well. The Casino is doing an equally good business, and the same may be said of Haylin's.

Fred. Lennox and Josie Sadler are soon to be heard at the Schiller in Prince Pro Tem.

Max O'Rell is booked for two lectures at Central Music Hall this week.

The big Ringling Brothers' Circus opens next Saturday night at Tattersalls for three weeks.

Erminie Chell is the star this week at Hopkins'. Press Eldridge will also appear and the stock company will play The Road Agent, which, I imagine, is a dramatization of the life of William A. McConnell.

Old Age and Youth is the bill this week at Sam T. Jack's Madison Street Opera House, and there are excellent variety shows at the Olympic, Lyceum and Park.

Business is excellent here, considering everything, and the outlook is excellent. "Biff" Hall.

## CINCINNATI.

## The Twentieth Century Girl, The Little Trooper, and Other Attractions—Notes.

[Special to The Mirror.]

Fresh from the East, with the original New York cast, The Twentieth Century Girl opened at the Walnut to a good house. Underlined are Mr. and Mrs. Arthur Lewis in Sealed Lips.

The Della Fox Opera company in The Little Trooper was at last reached Cincinnati, and was seen at the Grand by a large audience. The following attraction is Black Sheep.

Havlin's has Paul Dresser in A Green Goods Man. It opened well yesterday in the two performances. Next is Si Plunkard.

The fountain offers Joe Ott in The Star Gazer. The following week, Manager M. C. Anderson will present his own company, composed of first-class artists.

Shaft No. 2 is at Heuck's. Next comes The Special Delivery.

People's has a big bill in Reeves and Palmer's company. It includes such stars as Troja and Lydia Yeamans Titus. Field and Haddon's Drawing Cards follow.

Robinson's has another Irish drama, True Irish Heart.

Wilby, Pearl, Keys and Nellie make the leading attraction at Gold and Middleton's Music Theatre.

Levy, the famous cornetist, is to appear at Pike's this week. This will be the closing week for this theatre, parts of the following weeks having been engaged before Frank Hall secured his present lease.

The concert by the Amherst College Glee, Banjo and

Mandolin Clubs last Saturday at the Odeon was a brilliant success.

Frank Hall's Theatre (Pike's) closed on Sunday and is now dark. It was a losing venture from the first.

Friday morning an accident happened to Alvin Harting, who under the name of Graco Martino has been doing a mounted broadsword contest turn with the Julian Athletic and Vaudeville combination. He was exercising his horse out on the street when the animal slipped and fell on him. He was immediately taken to the hospital where upon examination it was found that his right leg had been broken. WILLIAM SIMPSON.

## BOSTON.

## German Opera the Rage—The Kendalls Return for Farewell—Benton's Gossip.

[Special to The Mirror.]

Let the opera war begin! To-night it is German opera which holds the town, but next week German and Italian schools will cross swords for a brief struggle for the patronage of Boston.

Tristan and Isolde was produced to-night and a new bill is given each night.

The Kendalls opened their farewell engagement at the Hollis Street to-night. For this engagement all their marked successes are to be revived.

Charles's Aunt returns to the Columbia for a week. Della Stacey is the principal new-comer. H. B. Harris's testimonial yesterday was a decided success.

Stuart Robson opened his annual engagement at the Tremont to-night and the Henrietta proved a drawing card. He will present Marmaduke, a comedy written specially for him by Sydney Rosenfeld and A. Barbusse, before he concludes his engagement.

Oiga Nethersole concludes her engagement at the Museum this week. To-night Boston theatregoers had a novelty in the shape of the first performance here of The Transgressor. For the last part of the week, Miss Nethersole will revive some of the earlier successes of her season, and a special matinee of Camille will be given in response to requests.

Bostonians have never taken to hot tamales from an edible point of view, but, judging from the delight evidenced at the Grand Opera House to-night, the play of that name is a great go. Conroy and Fox are popular actors here, and their piece caught the town.

Blue Jeans is playing its farewell engagement in Boston at the Bowdoin Square this week.

With Scotch plaids worn everywhere, Boston may be said to have gone Rob Roy mad. The Castle Square is packed each evening, and Juliette Corden, Lizzie Mac-Nichol, Anna O'Keefe, and Richard Carroll, of the Whitney Opera company, have scored emphatic personal successes. The piece is on for a long run.

Trilly is in the line of the popular baritone, and the Park is jammed to the doors just as it has been all the earlier part of the engagement. The piece will be taken to New York, and it is hardly probable that another company will be put on to do the piece at the Park.

The other attractions in Boston this week are: Keith's and Howard Athenaeum, continuous vaudeville; Palace, City Sports; Lyceum, Pay Foster company; Grand Museum, Katharine Holman; and the Lyceum, excepting April 5, when she puts on The Lady of Lyons, for her benefit.

The Flying Dutchman had a brief but troublesome existence at the Columbia. The piece was damned by the Boston critics, and as a result the business was most unsatisfactory. Finally, Charles Harbury, the author and dramatist, was taken ill with the grip, and the season came to an abrupt termination on Friday. Those of the company who were engaged to return to New York, others are lingering in Boston, Marion Giroux, who returned from Europe to New York, specially for the production, left as soon as it was announced that the tour would end. The sudden closing comes hard upon the actors who, according to the report, have rehearsed and played without salary. All the company sympathize with Charles Harbury, who may rewrite the play and take it out later in the season.

Among the actors who are thrown out of work by the sudden disbanding are: W. S. Hardison, Stephen Wright, Wilfred North, Frank Cushing, Charles C. Patterson, Louis Snow, Lizzie Creese, Maud Stone, Florence Ailyn, Eva Leslie. C. P. Flockton, of Sothern's company, is said to have backed the venture.

Eugene Tompkins has made an important addition to the art treasures in the lobby of the Boston by placing there "The Flower Girl," one of the latest works from the Paris Salon.

Berry Jarrett, who came to Boston as Stuart Robson's advance agent, was taken into custody on a meane process in a suit brought against him by Professor A. Herrmann. The ground upon which his body was attached is that he intended leaving the State before the new suit would be finally decided. The amount of the claim sued for is \$700, and is for money loaned in September and October, 1894, to the defendant applied to the poor debtor court to take the oath for the relief of poor debtors.

To celebrate the first anniversary of the opening of his theatre, B. F. Keith entertained the members of the New England Women's Press Association. The members occupied boxes at the theatre, and after the performance a banquet was served in the lobby.

Grace Walker, Norma's niece and herself a promising soprano, died in this city last week.

A man came to Boston a few days ago representing himself to Manager Charles F. Atkinson, of the Bowdoin Square, as the advance agent of the Blue Jeans company. As such he obtained \$50 to advance to a scenic artist to repair scenery. When, in the due course of events, the regular agent arrived and requested an advance of \$200, he came near being arrested as an impostor, but finally he succeeded in making his identity known. Now the question arises, who lost the \$200?

A hearing was given on the high hat bill by the legislative committee last week. Sterling Elliott appeared in advocacy of the measure, but no one else spoke. Boston women seem to have solved the problem for themselves, for imposing hats are in the minority just at present.

April 25 has been fixed as the date for the testimonial to H. B. Harris at the Grand Opera House.

Boston took very kindly to the Grand Opera House, and almost without exception the critics were unanimous in their praise of his work.

Henry Neville of Mr. Tree's company was the guest at a reception given by Mrs. Emily Selinger, the famous Boston artist, and both Mr. Tree and Mr. Neville dined with the Beacon Society on the night of their first appearance at the Tremont.

The Washington Society has had the committee on licenses give them a hearing relative to taking away the license of the Howard Athenaeum on the claim of objectionable entertainments.

Joseph Jefferson's engagement at the Boston was a great success from a money as well as artistic point of view. The last night, in his address before the curtain, he denied the truth of the rumor that this might be his farewell engagement. He says that he has no intention of withdrawing from the stage at present.

John Drew is to revive The Masked Ball during his New England tour.

A sensational report that John Stetson was at the point of death as a result of two paralytic shocks was circulated last week. Mr. Stetson has had an attack of muscular rheumatism, but he is improving and is hoped to be out within a few days. He has had no shocks of any kind, his physician declares.

Face powders may still be sold in Boston, as the Legislative Committee has reported that the bill restricting their sale ought not to pass.

There is a controversy over the rights to photographs of Trilly scenes. When Palmer's company came to Boston, arrangements were made by Mr. Palmer with Elmer Chickering, who took 100 negatives, which were copyrighted. Now the Harpers claim to own the rights to the pictures by virtue of holding a copyright on Du Maurier's original drawings. Chickering has sold many photographs, and proposes to continue to sell them.

There is great competition among photographers, and calls for pictures come from all over the country. Chickering's pictures include many scenes not thought of by Du Maurier, and represent all the climaxes in the play.

Cissie Loftus will come to Boston next Monday and give her imitations for a single night at Music Hall. This will be her last appearance in America.

The Castle Square management has extended the lobby thereby adding much to the effectiveness of the house.

Charles W. Arnold, the press agent at the Grand Opera House, will have his novel, "Repent Ye," ready for publication on May 15.

Wilton Lackaye was photographed as Svengali the other day, and the next day he called for his proof but the photographer disclaimed all knowledge of it, on account of the absence of the striking make-up.

There is to be a Summer season of comic opera at the Castle Square under the personal direction of Edward E. Rose. Max Hirschfeld will be the musical director

and William Wolff will be one of the principal members of the company. With light opera at the Tremont and Castle Square and with the Park and Museum to hear from, Boston is likely to be a lively city theatrically this Summer.

Isabelle Evesson plans to return to the stage next season.

Glady's Sothern will soon start on the New England circuit under the management of A. H. Monroe, Jr., playing The Fascinator.

W. E. Fitzgerald, electrician of the Superba company, has been compelled to return to his home in Everett on account of illness. He will not be able to rejoin the company this season. JAN R. BENTON.

## PHILADELPHIA.

## A Review of the Past Week and Notes of Current Attractions.

[Special to The Mirror.]

It has been settled that a new theatre is to be erected on Chestnut Street within a short distance of Broad. This is in the heart of the city, surrounded by the great hotels and sky-scraping office buildings. It will be the handsomest house that unlimited means can erect and furnish. It will be finished in time for the commencement of the season in 1896, and will be under the management of Frank Howe, Jr., now of the Park and Walnut Street Theatres.

J. Barr Worrell, late manager of the Empire Theatre, will assume the management of the Park for five years commencing on August 1. The price of admission will be reduced to one dollar, and the running expenses greatly curtailed.

Gismonda at the Broad has been the leading feature of the week. It has made a furor in amusement circles that can be compared only to the advent of the famous Jenny Lind in the early fifties. The cast is the same as in New York. The scenic displays are marvelous pictures of stagecraft, and but for prior bookings the dramatic spectacle could run an entire season. It remains one more week.

Lottie Collins with an excellent company introduced high-class vaudeville for the first time at the Park this season. The business was fair. Miss Collins leaves at once for Europe. Robert Mantell followed to-night, giving his new production The Husband, an adaptation from Tom Taylor's Retribution.

Mrs. Taber closed her four weeks' run at the Walnut on Saturday evening. The engagement peculiarly was less than one-half in total of last season. Alexander Salvini began his annual engagement this evening, appearing in The Three Guardsmen. The house is sold out, it being the occasion of the benefit of George R. Allison.

David Henderson has made a fine hit at the Chestnut Street Opera House with Aladdin, Jr. The company is adequate in every way, and the scenic show novel and of a high order. It remains a second week, and doubtless will draw quite as heavily as it did the first.

The Hand of Fate, with Miron Leffingwell in the leads, had a fine week at the Standard. The Galley Slave is the bill for the current week, opening to a fine house this evening.

Flynn and Sheridan's City Sports at Gilmore's Auditorium with their return engagement increased their attendance, as well as popularity. Thatcher and Johnson's Minstrels are on this week.

The Bandit King at the National had a drop from the enormous business of the preceding attractions. My Aunt Bridget will pack the house the present week, it being one of the sure magnets at the National. The company has been strengthened since its last appearance here, and new features are promised.

The Silver King at the Grand Opera House, with Carl Haswin as Wilfred Denver, drew fairly well on the week, but not as well as the star and the excellent company deserved. The Pay Train follows. It looks now as if the Summer would be devoted to comic opera.

The management at the People's Theatre requested Charles McCarthy to substitute One of the Bravest in place of Our Noble Heroes, which was deemed to be lacking in strength. That play is so favorably known here, that the request was immediately complied with, and the week will be satisfactory to player and audience. A Railroad Ticket had a leading week.

Little Em'ly is the attraction at the Girard Avenue, and Neck-or-Nothing at Forepaugh's.

Manager Jermon, with The Golden Crook and a company of mammoth proportions, packed the Lyceum in a manner not before witnessed this season. Many of the people were strangers, but their ability soon became evident, and their welcome is assured for the future.

Sully and Janson's Minstrels at the Carncross Opera House are producing novelties in such rapid succession that the palmy days of the old house appear to have returned.

Refined drawing-room vaudeville has bidden adieu to the claims of Lent, and the Bijou is always crowded. Christine Ellsworth is leading lady in the plays at the Dime Museum.

Marie Knowles, leading lady of the Girard Avenue Theatre, has left that company.

Alexander Salvini will assume the part of Hamlet at the Walnut on Thursday evening for the first time on any stage.

Harry Stone has contracted to appear with his company every Saturday night until July, at Doylestown. His headquarters are in this city. His wife is leading lady. EDWIN RUSHTON.

## CLEVELAND.

## Charley's Aunt at the Euclid—Bills at Other Houses—Items.

[Special to The Mirror.]

The Euclid Avenue Opera House has for its attraction this week Charley's Aunt, which was welcomed by a good house to-night. Next week, A Milk White Flag.

On account of jumping from Omaha to this city, Herrmann opens his short engagement of three performances to-morrow night at the Lyceum Theatre, which is dark to-night. Devil's Auction will be seen the last half of the week commencing Thursday night. Wilbur Opera company next week.

Down in Dixie at the Cleveland Theatre has played to good business for half of last week, and opened well to-night for the remainder of the engagement, closing Wednesday night. Pawn Ticket 210 will be the attraction for the balance of the week. Next week, The County Fair.

Reilly and Woods' Big Show commenced a week's engagement to crowded houses both afternoon and evening. New York Stars next week.

Manager Hartz played the role of "A Thief Catcher" last Monday, by holding a sneak thief at the point of a stage revolver until the arrival of the police. Mr. Hartz's sister-in-law, Miss Hart, was married Monday evening, and the thief had entered the residence for the purpose of stealing the wedding presents, being caught in the room where they were on exhibition.

Lillian Russell will be at the Lyceum Theatre for three nights commencing April 12.

WILLIAM CRASTON.

## ST. LOUIS.

## A New Play Produced by Wilson Barrett—The Attractions of the Week—Notes.

[Special to The Mirror.]

The Metropolitan Grand Opera company gave their first performance to-night to one of the largest, most fashionable and enthusiastic audiences ever assembled in the Exposition Music Hall. Les Huguenots was the opening opera, with Nordica, Scallchi, Bauermeister, Melba, the De Reszkes, Ancona, Plançon, Vanni, Rinaldini, Viviani, and De Vascetti in the cast. To-morrow night Otello, which has never been sung before in this city, will be produced, and Faust, Don Giovanni, Die Meistersinger, Trovatore, Lucia di Lammermoor, and Falstaff will follow during the week.

The Lillian Russell engagement at the Grand Opera House began here to-night before a large audience. The Grand Duchess being given. The latter part of the week La Perichole will be put on.

The Passing Show opened at the Olympic Theatre last night to a very big audience.

Edie Eldier, supported by a very capable company, began her engagement at the Hagan yesterday afternoon before a fine audience, appearing in Doris. Hazel Kirke will be given twice during the week.

Hopkins' Theatre held its usual big crowd yesterday to see Hughey Dougherty in his characteristic specialties and the stock company in Christmas Bells, in which Malcolm Williams and Josephine Morse distinguished themselves.

Sadie Haddon opened in Nobody's Claim to two fine audiences at Havlin's yesterday.

The Standard Theatre drew good audiences yesterday

day with the Standard Theatre company as the attraction.

Die Freischütz was presented at Germania Theatre last Thursday night for the benefit of the German Press Club, before a crowded house.

The scenery for the first presentation of Wilson Barrett's new play, The Sign of the Cross, which was given at the Grand Opera House last Thursday, was taken out of bond, having been painted in England, last Tuesday, by Wilson Barrett and Manager George Mannus, of the Grand Opera House. The play is by Mr. Barrett, and the scenes are laid in Rome during the reign of Nero. The theme is the conversion to Christianity of Marcus Superbus, Prefect of Rome, through his love for Mercia, a follower of the Nazarene, and his consequent destruction at the stake with the Christian maid. The lines are written in rhythmic prose, and are marked by many passages of poetic beauty. The climaxes are strong, and the piece was produced with striking musical and mechanical effects. It was pronounced a success by a large audience.

Noson and Toomey signed a contract last week with Lewis Morrison to prepare a grand scenic and spectacular production of Faust for next season. They also closed a contract to decorate and furnish scenery for the San Antonio, Tex., Opera House.

Howell E. Clarke is here this week with the Lillian Russell Opera company.

Between managing a theatre and running for the City Council, Ollie Hagan's life is full of trouble, but by this time to-morrow night the result of the election will be known and he will have one less worry in his mind. W. C. HOWLAND.

## WASHINGTON.

## Beerbohm Tree at the Grand—Farce-Comedy and Vaudeville Bills—Jottings.

[Special to The Mirror.]

Beerbohm Tree opened to-night at Allen's Grand Opera House to an excellent attendance. A Bunch of Violets was given, preceded by The Ballad Monger. The engagement is for three nights and a matinee. Captain Swift is the only change of bill. Rice's 1402 fills out the week. Richard Mansfield next.

The Black Sheep is at the New National Theatre to-night. Roland Reed follows.

The Dazzler, at the Academy of Music, is a new entertainment under an old name. The company is headed by Florrie West and Charles Wayne. The Tavery Grand Opera company closed a prosperous engagement. Paul Dresser in A Green Goods Man next.

N. S. Wood in Out in the Streets had a full house at Butler's Bijou Theatre on his opening night. The Fast Mail closed to fair business. Florence Bindley in The Pay Train follows.

Martin Julian's Athletic and Novelty company drew a large house to the Lyceum. The City Sports next.

The Country Circus closed season here Saturday night.

The third annual season of the New National Theatre Comedy company will commence May 27. The opening bill will be Nita's First.

The Mask and Wig Club, of Pennsylvania, will make their annual society pilgrimage April 27 producing the burlesque Kenilworth at the Academy of Music.

JOHN T. WARDLE.

## PITTSBURG.

## Good Business for All Attractions at the Openings—The Current Bills.

[Special to The Mirror.]

Nat C. Goodwin opened to-night at the Duquesne in A Gilded Fool to a large and fashionable audience. Next week, Seabrooke Opera company.

Shore Acres, with James A. Herne in the leading part, made its initial appearance here to-night at the Alvin Theatre to a large and fashionable audience.

The Tavery Opera company was greeted to-night in Il Trovatore at the New Grand by an excellent house. During the week Erminie, Martha, Faust, Tannhäuser, William Tell and Carmen. Lillian Lewis in Cleopatra follows.

Gentleman Jack, with James J. Corbett in the lead, to S. R. O. at the Bijou to-night. Next week, N. S. Wood.

The City Club Vaudeville company packed the Academy of Music to-night.

New World's Museum-Theatre, Allegheny, attracted good houses matinee and night with May Shaw's Burlesque company.

Davis' Eden Music-Theatre drew excellent houses matinee and night, Hattie Stewart being the star.

JOSEPH CROWN.

## ROSE COGHLAN SUES FOR LIBEL.

[Special to The Mirror.]

DETROIT, Mich., April 1.—The unwarrantable and persistent misstatements about Rose Coghlan and her company in certain newspapers have rendered it necessary for Miss Coghlan in her own defence to commence suits for damages against the Cincinnati Enquirer and the New York Times.

The allegation that Miss Coghlan is in arrears for salaries is absolutely untrue. The following letter, appearing in all the Toledo papers of yesterday, speaks for itself.

"TOLEDO, O., March 29, 1895.

"DEAR MISS COGHLAN: We have read with much indignation the false and malicious reports that have appeared in the New York and Cincinnati papers



## AS YOU LIKE IT.



HE members of the Casino Club are not happy. It appears that their privilege as members of access at any time to the Casino does not also include the privilege of a seat, and when the Casino is crowded the members are forced to ambulate in the foyer on their pedal extremities, or, if they want to catch a glimpse of what's going on, to stand up at the back and dislocate their necks. A member of the club said to me last week: "If I had known we were to have no seats, I should certainly never have joined. I have paid in \$50 cash, and that means a great number of 50 cent admissions."

There is also considerable discontent expressed among Casino habitués about the way the refreshments are served and the exorbitant prices charged for them. Thirty cents is charged for very indifferent whiskey, and twenty cents for ten cents' worth of beer. There is apparently no reason why, in a place of this kind, the charges should not be the same as in any first-class café. There is about 300 per cent. profit in a five-cent glass of beer, so the contractor should be content with 600 per cent. profit, and not demand 1,200 per cent. At Koster and Bial's only ten cents is charged, and the beer is excellent. Why not at the Casino?

The bronze statues at the Casino are now becoming draped and the audiences are correspondingly calmer. I understood, by the way, that the bronze these women have rubbed on their bodies is very dangerous. If there is the slightest cut or scratch on their skins blood poisoning is likely to ensue. When Mr. Hammerstein was running the pictures at Koster and Bial's he told the models of the danger and made those who appeared bronzed sign a paper relieving him of all responsibility in the event of an accident.

The success of Trilby as a play must be very discouraging to those who confidently prophesied failure for the dramatization. It simply goes to show once more that a popular book can, after all, make a popular play. As I said recently in this column, I consider du Maurier's "Trilby" a very tiresome narrative, but Potter's Trilby probably is very interesting and very dramatic. Some stories which have had colossal success in book form such as "Robert Elsmere," "Colonel Carter, of Cartersville," etc., have proved failures on the stage, but on the other hand some of the most successful plays ever performed were first given to the world as novels.

Madame Réjane, it is said, did not attend the professional matinee of the English version of Madame Sans Gêne, because she did not wish to be bored to death, as she feared she would be, by people asking her how she liked Miss Kidder in the title-role. Some of the French actors, by the way, claim that the costumes used in the American production are not all correct, notably the coat that Cook used to wear as Napoleon, which was too bright in color, and which he has changed since Duquesne arrived here. These, however, are trifling defects. The Pitou production is vastly superior to the Réjane production as far as the production itself is concerned, and in numerous instances, the players are better, too.

That was a brilliant professional matinee at Koster and Bial's last Thursday afternoon. Everyone of importance in the theatrical world was there, and all seemed to be enjoying the excellent performance hugely. Carver Cline, wreathed in his usual smiles, was everywhere at once doing the honors, and Mr. Bial welcomed the guests at the door. Not a seat was sold; it was a professional matinee in every sense of that much-abused term. Among those present I noticed Mrs. Langtry, Madame Réjane, M. Porel, Effie Shannon, Camille D'Arville, William Faversham, Nat. C. Goodwin, Henry Miller, Rudolph Aronson, Mrs. Potter, Kyrle Bellew, Adele Ritchie, Frank Mordaunt, Henry E. Dixey, William Hoey, and J. Wesley Rosenquest.

Maud Banks will be seen early this month at the Fifth Avenue Theatre in a play that she has herself adapted from the German. It is called Wildfire, or Nature's Test, and its theme is not unlike Pinero's play, The Amazons. The German piece, however, is more serious in tone. Wildfire, the heroine, has been brought up as a boy, and when she falls in love she is unable to account for the phenomena. Charles J. Richman will probably be Miss Banks' support. The piece will be tried at a matinee, and if successful will be taken on the road. The production will be under the management of Henry C. Miner, Jr.

## THE WIZARD.

"We have decided finally to call the opera in which Frank Daniels is to appear next season The Wizard," says Kirke La Sells. "Mr. Smith, the author, Mr. Herbert, the composer, Arthur Clarke and myself considered all sorts of titles, and almost decided upon Kibosh before we hit upon the right one."

"There will be sixty or seventy persons on the stage. Ernest Albert has the contract for the scenery. Mrs. Seidle will design the costumes, and Mr. Seidle will make the properties."

"The scene of The Wizard is Egypt in the days of the Ptolemies. The plot concerns the travels and escapades of a wandering magician, named Willie Kibosh. The opera will be produced in October."

## THE COULDOCK BENEFIT.

The big benefit to be tendered to the veteran actor Charles W. Couldock under the auspices of the managers of New York and Brooklyn will take place, it is now arranged, at the Broadway Theatre on May 23.

The Rivals will be acted with an entirely star cast. Joseph Jefferson has consented to appear as Acres, Nat. C. Goodwin as Sir Lucius O'Trigger, William H. Crane as Captain Absolute, Sol Smith Russell as David, and Mrs. Drew as Mrs. Malaprop.

The Executive Committee consists of Joseph Brooks, C. B. Jefferson, and J. Charles Davis. Daniel Frohman has been appointed treasurer.

## DRAMATISTS' ANNUAL MEETING.

The first annual meeting of the American Dramatists Club will be held on next Saturday evening. Officers for the ensuing year will then be nominated and elected, the secretary and treasurer's reports read, and other business transacted.

## LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters forwarded for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

## WOMEN.

Amos, Leone  
Ackerman, Irene  
Abbott, Marion  
Armstrong, Mrs. Sidney  
Arthur, Rose  
Angeles, Miss  
Agnew, Miss  
Adams, Minerva  
Beach, Annie L.  
Bayer, Miss J.  
Beatrice, Helen  
Bryton, Georgia  
Bradley, Leonard  
Barry, Eleanor  
Bayer, Mary  
Belle, Leola  
Beck, Zelma  
Booth, Hope  
Brougham, Ethel  
Brown, Alice  
Black, Nettie  
Burroughs, Marie  
Burbank, Miss Juno  
Burnham, Lillie  
Baylis, Miss B.  
Bell, Maria J.  
Brettonne, May  
Byrne, Bessie  
Booth, Agnes  
Baker, Ella  
Brooks, Louise  
Brookridge, May  
Brooks, Fannie  
Bernardo, Nellie  
Bowers, Mrs. D. P.  
Baldwin, May  
Barrett, Lizzie C.  
Carnish, Sylvester  
Carter, Nannie  
Creighton, Bertha  
Clay, Celia  
Chester, Miss M.  
Cleveland, Bessie  
Chase, Marion  
Coleman, A.  
Caraway, E.  
Calahan, Mrs. E.  
Curren, M.  
Chase, Florence  
Claremont, Miss P.  
Craven, Margaret  
Currier, Ada D.  
Chase, Mrs. M. E.  
Clayton, May  
Cortez, Triniton  
Collins, Lottie, co.  
Clevie, Lillian  
Curtis, Alice  
Claxton, Kate  
Clement, Clay  
Connor, Katie  
Cameron, Ella  
Carlotto, Miss  
Coleman, Clara  
Clarke, M. Lee  
Craig, Maida  
Clifton, Coralie  
Carle, Alice  
Caine, Mrs. G. R.  
Clark, Della  
Darlington, Miss M.  
Dynamock, Dorine  
Daulton, Miss  
Day, Josephine R.  
Drew, Mrs. John  
Denning, Dorothy  
Darcelle, Mlle.  
Dawson, Lucy F.  
Drayton, Blanche  
Darling, Mrs. F. N.  
Dison, Daisy  
De Vere, Vera  
Daly, Lizzie D.  
Daine, Minnie  
Debray, Genevieve

## MEN.

Armstrong, Harry  
Allen, Joe S.  
Askin, Harry  
Andrews, Frank  
Anderson, Mgr.  
Alexander, Hollis  
Anderson, Frank  
Alliger, Jas. H.  
Anker, Mr.  
Alliger, James  
Abbott, Charles  
Allen, Stewart  
Brown, A. W.  
Bennett, Hugh  
Bloom, Paul C.  
Burke, John T.  
Brodie, Steve  
Broder, Robert  
Bouchard, Ed.  
Rawtree, A.  
Butterfield, W. E.  
Bummell, Angus  
Babcock, Theodore  
Boniface, Geo. C.  
Bernstein, Jeff. D.  
Brown, Robert B.  
Barry, Frank  
Barrett, Wilson  
Bergeman, Henry  
Browning, Albert  
Rass, Joel A.  
Bassett, Charles  
Butler, Alex.  
Brown, Sherman  
Baker, Peter F.  
Rachman, Alex. B.  
and Co.  
Boyd, Charles A.  
Bower, Carl co.  
Barry, John W.  
Baker, Geo. D.  
Barry, Wm.  
Barrel of Money co.  
Barry, Mr. A.  
Baker, Mr.  
Burton, W. E.  
Bixby, Mr.  
Berger, Fred G.  
Bell, H. B.  
Bernheim, C. H.  
Carpenter, L. N.  
Collier and Garrick  
Curtis, M. B.  
Cone, Spencer  
Cinderella co.  
Clark, E. A.  
Clayford, Alfred  
Chamberlain, J.  
Clayton, Mark  
Cooke, Alan  
Callen, Mr.  
Colburn, F. H.  
Clark, Harry M.  
Coverly, R. A.  
Combs, S. W.  
Collins, Chas. T.  
Coleman, John  
Cooke, Charles  
Carter, Arthur  
Chase, Chas. W.  
Calmer, Arthur  
Cote, Bert  
Clayton, B.  
Connelly, Frank  
Crosby, F. H.  
Cahoon, Wm.  
Childs, S. R.  
Cooper, Chas. R.  
Callahan, Joseph  
Cawthorne, Joe  
Cushman, Harry C.  
Conradine, Dan  
Cromwell, Charles  
Casidy, Frank  
Cook and Smith  
Connelly, Ed. J.  
Carter, J. J.  
Carroll, Taylor  
Canton, Chas.  
Cronette, Dr.  
Clark, Master Eddie  
Craven, Walter  
Collins, Phil. F.  
Coulcock, C. W.  
Davis, Martin E.  
Dean, E. E.  
Daly, T. D.  
Deshon, Frank  
Dean, Will. T.  
Davis, Francis  
Durham, S. J.  
Darnaby, J. A.

# CHANGE OF MANAGEMENT.

# PARK THEATRE

## Broad Street, Philadelphia, Pa.

This Popular and Handsomely Equipped Theatre has been leased for a term of years by the undersigned, beginning Aug. 1, the transfer being just completed and now made known by open declaration. It will be conducted as a

## STRICTLY FIRST-CLASS LEGITIMATE HOUSE

on lines suggested by practical experience and with advanced modern ideas shaping its policy. A MORE EQUAL scale of prices will be adopted to meet public sentiment and the changed condition of the times. The best orchestra seats will be \$1.00, with a descending scale to 25 cents, gallery. The merging of the late "EMPIRE'S" clientele (of pleasant remembrance) with that of the PARK, will naturally follow by reason of IDENTICAL INTERESTS AND CONTIGUITY OF LOCATION, and with these invaluable aids, give to the "New" Park a "unique" not to say "exclusive" position among the leading Philadelphia theatres, carrying with it a large nucleus of public patronage, which careful management will foster and enlarge.

The season will open on or about Aug. 24. Managers holding time here are requested to communicate at once, so the data can be confirmed and contracts promulgated.

A general correspondence invited from all FIRST-CLASS DRAMATIC, SPECTACULAR AND MUSICAL attractions for the OPENING event, and time during the seasons of 1895-96-97-98, respectively.

MR. J. HARD WORRELL, Lessee and Manager, the New Park Theatre.

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havent got the price I must content myself with chuck meat." Now I propose to give them the choice cuts at chuck-meat prices. I shall meet them on their own ground, and may the fittest survive.

"I predict that within a year the country will be overrun with companies comprising the best actors in the profession, giving first-class performances in three and six-night provincial circuits, at prices ranging from ten to fifty cents. This means, necessarily, cheaper salaries for the actors, which will be a trial, as all decent hotels steadily maintain their rates. I regret to say that the actor, or rather a certain class of 'show folks,' are responsible for this. First-class hotels no longer want the patronage of professionals, save those who are able and willing to pay transient rates.

"For my Spring tour I shall return to my old system of paying the board of my people. This gives the agent authority to contract for a given number at specific prices. By this arrangement I expect to place them in the best hotels at an average of ten dollars per week, or less."

Mr. Nobles' new departure will be watched with interest by many actors and managers. In any event, the theatregoers in the cities to be visited will be the gainers.

[Received too late for classification.]  
**SAN FRANCISCO.**  
SAN FRANCISCO, March 25.  
The second week of The Fencing Master at the Baldwin opened to fair business. After next Sunday night this theatre will remain dark for four weeks, with the exception of next Tuesday night, when Marie Burroughs, with a co. especially engaged, will be seen for the first time as Juliet in Romeo and Juliet. The engagement is limited to one night.

Emily Banker in Our Flat is doing well at the California. Next week, The Girl I Left Behind Me. Pinafore was revived at the Tivoli.

Cad, the Tomboy, is the bill at Stockwell's. Managers Friedlander and Gottlieb assume control April 1.

The Two Orphans at the Alcazar might have played to a larger house.

Hoodman Blind, with Gus Levick in the title-role, played to good business at Morosco's.

There was a large audience at the Orpheum to enjoy the new variety bill.  
H. P. TAYLOR, JR.

## MR. NOBLES' NEW DEPARTURE.

Milton Nobles publishes a card in another column which will attract wide attention. For twenty years this popular author and sterling actor has maintained his position in the leading theatres of the country as a standard attraction at standard prices. Mr. Nobles' tours have covered the continent many times. He is a keen observer of current events, and has steadily maintained that the theatre is supported by the great middle-class men and women who, in some manner, work for a living. The rich or the idle, he claims, cut but a small figure in support of the standard drama.

"The classes upon whom we must rely for support," he writes to THE MIRROR "are poorer than they have been for many years. Wages are lower, and all commodities cheaper than at any time since the war, with a steady downward tendency. Which logically means that prices of admission should be lowered to meet prevailing conditions."

"No better proof of this conclusion can be offered than the fact that many standard attractions and expensive productions have during the past two seasons lost heavily, while scores of 'cheap price' companies have played to good money in the same territory. It has been the correct thing for managers of standard attractions to sneer at those 'cheap price' shows, but the day for sneering has passed. They now confront us as a 'condition.' The theatregoer says to the manager of a standard attraction: 'I know you are selling choice cuts and probably they are worth the difference, but as I

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## [CONTINUED FROM PAGE 6.]

**POUGHKEEPSIE.**—COLLINGWOOD OPERA (B. Sweet, manager): James J. Corbett in

**NEWARK.**—MEMORIAL AUDITORIUM (P. Spencer, managers): Haddon's Superbia crowded houses March 22, 23; receipts, \$1,500; gave satisfaction; scenic effects splendid. T. fair business 26. James Herne in Shore

George W. Leslie, Charles W. King, H. D. B.  
H. S. Duffield, Fred. Tjader, and Bright

**L. N. SCOTT, Manager,**  
St. Paul, Minn.

**PITTSBURGH.**—MUSIC HALL (J. A. MacDougall, manager): Peck's Bad Boy March 30.—1934: 4

will remain intact. **newcomers:** Frank, Jennie Kemark, Belle Archer, Phoea McAllister, Blanche L. Bates, George W. Leslie, Charles W. King, H. D. Blakemore, H. S. Duffield, Fred. Tjader, and Brigham Royce, Brothers' Circus will open its sixth season in this city, preparatory to taking the road April 15.

**PITTSBURGH.**—**MUSIC HALL** (J. A. MacDougall, manager): Peck's Bad Boy March 30.—**ITEM:** A number



of our capitalists have formed a syndicate to build a new opera house in this city. Application has been made for a charter and the company are now looking for a site. The new house will be modern in every respect.

**NEW PARK OPERA HOUSE** (Wagner and Reis, managers): Joseph March 20; fair business. Keller 21, 22; large attendance. Amateurs 23; Blue Jeans 24; both to fair business. Marie Wainwright in Daughters of Eve 25; large audience. —**ITEM:** John W. Kerr and M. Reis, of Syracuse, attended the opening of the New Park Opera House 15.

**WILKESBARRE**—**GRAND OPERA HOUSE** (M. H. Burgunder, manager): Thomas Q. Seabrooke in The Isle of Champagne to one of the largest and most fashionable audiences of the season March 21. Lillian Lewis in Cleopatra 22; large and well-pleased audience. —**MUSIC HALL** (N. C. Mack, manager): The Danger Signal opened a three-nights' engagement to good business 18. A. V. Pearson's She Matinee and evening in large houses 21-23. The Play Train opened a three-nights' engagement to good business 25.

**ALTOONA**—**ELVERTH AVENUE OPERA HOUSE** (Myers and Misher, managers): Wall's Ideals March 25-30 gave satisfaction to big business. Lillian Lewis 3; The New Dominion 4; Charlie Minstrels 5, 6; University of Pennsylvania 11; Texas Star 12; —**ITEM:** Harry Davis' Eden Musee, Edward Young, manager, gives three performances daily to packed houses.

**JOHNSTOWN**—**ADAIR'S OPERA HOUSE** (Alexander Adair, manager): The County Fair pleased a large audience March 23 and gave complete satisfaction. Allomy was presented here for the first time 27 to only moderate business. —**ITEM:** The civil suit of Manager A. Q. Scammon against Manager Alexander Adair for damages for canceling a date of The Burglar co. in 1892, which has been pending in the civil courts of Cambria County since 1892, is finally off because of the failure of the prosecutor to appear when the case was called.

**MILTON**—**GRAND OPERA HOUSE** (Griffith and Co., managers): Sticker and Rhoades' Minstrels (local talent) benefit L. of V. March 22.

**SHAMOKIN**—**G. A. R. OPERA HOUSE** (John F. Osler, manager): The Kimball Opera co. in Hendrik Hudson delighted a packed house March 21. Peter Maher's co. 23.

**WEST CHESTER**—**ASSEMBLY BUILDING** (M. S. Way, manager): U. T. C. March 29, Hendrik Hudson by the Kimball Opera co. 29.

**EASTON**—**ABLE OPERA HOUSE** (Dr. William K. Detwiler, manager): Robert Mantell in Monbars March 22; Denman Thompson's Two Sisters 23; both to good houses. In Old Kentucky 28.

**UNION CITY**—**COOPER OPERA HOUSE** (J. H. Blanchard, manager): Rev. Mr. Emmett, the Indian orator, 3.

**CORRY**—**WEEKS' THEATRE** (L. A. White, manager): Hi Henry's Minstrels March 21; topheavy house. Charles Dickson in Incog. 25; good business.

**ASHLAND**—**NEW GRAND OPERA HOUSE** (Frank H. Wait, manager): The Police Patrol co., which was to have been here March 27, cancelled.

**SHENANDOAH**—**THEATRE** (P. J. Ferguson, manager): The Chair Pattee co. March 18-23 at popular prices, playing Led Astray, Arabian Nights, Our Boys and Infatuation to big business.

**LEBANON**—**FISHER OPERA HOUSE** (George H. Spang, manager): Thomas E. Shea opened a week's engagement on March 25 with Escaped from Sing Sing to S. R. O. Monte Cristo 26; large and well-pleased audience.

**MAHANOY CITY**—**OPERA HOUSE** (J. J. Quirk, manager): Tony Farrell in Garryowen gave a very pleasing performance to a small house March 26. Claire Pattee co. in repertoire 28-30.

**EAST STROUBSBURG**—**ACADEMY OF MUSIC** (J. H. Shotwell, manager): Peck's Bad Boy March 25, 26; fair houses; good performances.

**LEWISBURG**—**NEW OPERA HOUSE** (W. W. Wolfe, manager): Amorita, by local talent, March 21 to S. R. O. Tim Murphy in Allomy 29; Decca Concert co. 12.

**JEANNETTE**—**OPERA HOUSE** (A. Mattern, manager): Sam Burton and Lillian Coleman in Si Perkins to a large house March 25. James Mackie in Grimes' Cellar Door 29. Wolford, Sheridan and Holmes co. in repertoire 1; L. O. W. A. M. Band concert 12. —**ITEM:** A French dramatic club has been organized here. Their first appearance will be at New Kensington March 30.

**OHIO CITY**—**OPERA HOUSE** (C. M. Loomis, manager): Hoss and Hoss March 22; excellent performance; fair house. Charley's Aunt was given 25. Little Trizie 29; Jane Combs 2; George Dixon 4; Otis Skinner 16 (return date); Side Tracked 19.

**HAZLETON**—**GRAND OPERA HOUSE** (G. W. Hamersley, manager): Corinne in Hendrik Hudson gave a very good performance to S. R. O. March 23. J. E. Nugent's Metropolitan Comedy co. in repertoire 25-30 to fair business.

**READING**—**ACADEMY OF MUSIC** (John D. Misher, manager): Thomas Q. Seabrooke with a good co. gave The Isle of Champagne to a large house March 23. Sol Smith Russell gave an excellent performance of A Poor Relation 28. In Old Kentucky was well produced 26. —**ITEM:** The London Gaiety Girls' performance was only fair 25-27.

**CARBONDALE**—**GRAND OPERA HOUSE** (Dan P. Byrte, manager): Wall's Ideals in repertoire March 23; good business; fair performance. Peter Maher's Specialty co. 25; S. R. O. Tony Farrell in Garryowen 27; large audience. Railroad Ticket 5; A Jolly Lot 9; Hot Tamales, return date, 19.

**DETHLEHSEN**—**OPERA HOUSE** (L. F. Walters, manager): Peck's Bad Boy March 23; good business. Corinne in Hendrik Hudson pleased a very large audience 25. In Old Kentucky 27 to a highly-pleased and large audience. A Railroad Ticket 5. —**ITEM:** Your correspondent commends the managers, who desire to thwart scalpers, to the Bethlehem Bell Punch and Printing Company's institution in this place. Tickets printed in seven different colors, lettered and numbered at the rate of 6,000 per minute, will work the ire of the most adept forger-scalper.

**CHESTER**—**GRAND OPERA HOUSE** (Thomas Hargraves, manager): U. T. C. March 27; large house. Hendrik Hudson 28; The Bull Fighter 30; The Irish Artist 2.

**SCRANTON**—**ACADEMY OF MUSIC** (M. H. Burgunder, manager): Peter Maher's Vaudeville co. March 20-23 to fair business. In Old Kentucky 22; large business. Thomas Q. Seabrooke in The Isle of Champagne 23 to large business. Lillian Lewis 25 in Cleopatra to a large and well-pleased audience. —**THE FROTHINGHAM** (Arthur Frothingham, owner): J. E. Nugent's Comedy co. 20-23 with matinees to large business. —**DAVIS' THEATRE** (George E. Davis, manager): London Gaiety Girls 25-27; large business.

**BUTLER**—**PARK THEATRE** (George Burkhalter, manager): A Trip to Chinatown was presented 26. Franklin and Marshall College (Glee Club 28).

**JOHNSONBURG**—**ARMSTRONG OPERA HOUSE** (A. E. Scoullar, manager): A fair-sized audience greeted May Smith Robbins in Little Trizie March 25. Ezra Kendall in A Pair of Kids underlined. —**ITEM:** The last three attractions did not play to very large houses, accountable to Lent. Manager Scoullar is looking good, and the rest of the season will undoubtedly be good.

#### RHODE ISLAND.

**PAWTUCKET**—**LOTHROP'S OPERA HOUSE** (William C. Chase, manager): A Jolly Lot, presented by Messrs. Howard, Russell, Tenny and Talbert March 25-30 to big receipts. Killarney and the Rhine 1-4.

**WOONSOCKET**—**OPERA HOUSE** (G. M. Blandford, manager): Spider and Fly March 23; fair house. Black Crook 28; Al. G. Field's Minstrels 30; Friends 1; Still Alarm 6; Trilby 18.

**WESTERLY**—**BLIVEN'S OPERA HOUSE** (C. B. Bliven, manager): A large-sized and well-pleased audience attended Prince Pro Tem March 25. Fast Mail 15. —**ITEM:** Palmer G. Watrous, violinist, late of Thatcher and Johnson's Minstrels, was in town recently calling on friends. —**Walter Ashmun**, agent for Sawtelle's Dramatic co., was here 26. —**Neula Normand**, a member of the Talma Dramatic Club, Providence, R. I., paid a visit to relatives in this city last week. —**Mrs. J. Frank Stanley**, wife of the well-known comic lecturer, is here. —**Business** is fast picking up here in the manufacturing line.

#### SOUTH CAROLINA.

**COLUMBIA**—**OPERA HOUSE** (Eugene Cramer, manager): Mabel Paige in La Belle Marguerite March 22 at popular prices to S. R. O. Swedish Concert co. 26 to an appreciative audience.

**SPARTANBURG**—**CITY OPERA HOUSE** (J. B. Liles,

manager): Lincoln J. Carter's Fast Mail March 26; good performance to fair business.

**CAMDEN**—**OPERA HOUSE** (Malone and Boykin, managers): Dr. Blue Mountain loc's co. at low prices; week of March 11-16. The performances were good but business was had on account of rainy weather. Harris' Nickel Plate Circus 3.

#### SOUTH DAKOTA.

**SIOUX FALLS**—**GRAND OPERA HOUSE** (S. M. Bear, manager): Katie Putnam in The Old Lime Kiln and Little Maverick March 23, 24; fair business to delighted audiences.

#### TENNESSEE.

**MEMPHIS**—**NEW LYCEUM THEATRE** (John Mahoney, manager): Lewis Morrison and his excellent co. played to one of the most successful engagements of the season March 20-23, this being Mr. Morrison's first appearance with the company after a long rest at Hot Springs. They are rehearsing The Privateersman, the new play by Harrison Grey Fiske, which Mr. Morrison will soon produce. —**GRAND OPERA HOUSE** (R. S. Douglas, manager): This house has been dark for the past nine days and will reopen on 29 with Fannie Rice. —**ITEM:** Henry Greenwell will assume the management of the Lyceum Theatre, with John Mahoney as local manager, on April 1, Wilson Barrett's co. being the first to appear under the new management.

**NASHVILLE**—**THE VENDOME** (W. A. Sheetz, manager): Joseph March 29. U. S. Marine Band 8; Sousa's Band 15. —**GRAND OPERA HOUSE** (Curry and Boyle, managers): June 20, 26; Wilson Barrett 8, 9; Robin Hood co. underlined. —**THE BILLOU** (John Kehner, manager): The South Before the War 1-3. —**THE TABERNACLE**: Ex-Gov. Robert L. Taylor will soon deliver his lecture, The Fiddle and the Bow. —**ITEM:** The Masonic Theatre, now known as the Bijou, which for so many years was Nashville's leading theatre, has been leased by Staub and co., whose lease on the Vendome expires June 1. A movement is on foot to secure a guarantee sufficient to have Mme. Lillian Blauvelt appear here in grand concert soon. The Mikado is to be put on here soon by the best amateur talent of the city.

**JACKSON**—**PYTHIAN OPERA HOUSE** (Wormer and Baum, managers): Lewis Morrison presented Faust March 25 to S. R. O. Frohman's Jane was presented 25 to a pleased audience.

**KNOXVILLE**—**STAUDT'S THEATRE** (Fritz Staudt, manager): Gilmore's Band with Victor Herbert, conductor, to one of the largest audiences of the season March 13. Lincoln J. Carter's Fast Mail 22; poor business. Con Hollow and Wang are underlined. Baggage Check cancelled 25.

**BRISTOL**—**HARMELING OPERA HOUSE** (Mother, Aiken & Stull, lessees): Fast Mail March 23; fair performance; large audience.

**CHATTANOOGA**—**NEW OPERA HOUSE** (Paul R. Albert, manager): Wilfred Clarke March 19, 20, and matinee to very light business, owing to inclement weather. Performance was abandoned night of 20. Lincoln J. Carter's Fast Mail to good business 21; scenic effects highly satisfactory. Egypta by local talent 22, 23, and matinee netted \$800. Con Hollow 28. Wang 29. —**ITEM:** Will Albert, treasurer of the Opera House co., has purchased the franchise of the Southern Base Ball League for this city, and his many friends are confident his venture will be a pecuniary success. Mr. Albert is very energetic, and his deserved popularity will assist him greatly in his new business.

**CLARKSVILLE**—**ELDER'S OPERA HOUSE** (James T. Wood, manager): Johnstone, the mind reader, March 18; good business. King, hypnotist, 20-22; fair business. Jane 26, with Belle Gilbert in title-role, to fair business. Charles A. Loder in On the Go 3.

#### TEXAS.

**HOUSTON**—**SWERNY AND COOMBS' OPERA HOUSE** (Henry Greenwell, lessee; E. Bergman, manager): Cleveland's Minstrels March 14; fair attendance. James O'Neill gave Virginia to a good house 20. Monte Cristo 21; splendid house. Lost in New York 22; Sadie Martinot, matinee, 23; full houses.

**PARIS**—**PETERSON THEATRE** (R. Peterson, manager): Robin Hood Opera co. March 20 to a large house; audience well pleased.

**EL PASO**—**MYERS' OPERA HOUSE** (McKie and Shelton, managers): Calhoun Opera co. March 20, 21 in Amorita and The Black Hussar; fairly good houses; total receipts, \$800. Co. weak in comedy parts owing to Douglas Flint closing at Phoenix, Mich. 13. Fred. Frar will join the co. at Las Vegas 25. Mozart Symphony Concert co., under the auspices of the Y. M. C. A., 22.

**AUSTIN**—**MILLIKEN'S OPERA HOUSE** (Rigsby and Walker, managers): Grau's Opera co. March 18-23; packed houses. James O'Neill 24, 25; Robin Hood Opera co. 29.

**HUNTSVILLE**—**HENRY OPERA HOUSE** (John Henry, manager): Blind Tom March 29.

**FORT WORTH**—**GREENWALL'S OPERA HOUSE** (Phil. Greenwall, manager): Sadie Martinot, supported by Max Fignani and an excellent co., made their first appearance here in The Passport March 18, matinee and night, to full houses. Robin Hood, with R. E. Graham and a good support, was presented 22 and matinee and night 23 to fairly good houses; performance very satisfactory.

**PALESTINE**—**TEMPLE OPERA HOUSE** (Dilley and Swift, managers): The Otto H. Krause Stock co. in repertoire March 18-23. This is a very good popular-priced co., and the S. R. O. sign was displayed each evening. By Wits Outwitted 29.

**DALLAS**—**OPERA HOUSE** (George Anzy, manager): Baldwin-Melville Comedy co. week ending March 23 to fair business. Frank Christianer has been here for a few days making arrangements for the tour of the State of the Sousa Band in May. He also closed a contract with the Texas State Fair for October.

**GAINESVILLE**—**OPERA HOUSE** (Paul Gallia, manager): Nashville University Students March 29; fair business.

**MARSHALL**—**OPERA HOUSE** (Johnson Brothers, managers): Hennessy-Leroy co., two performances, March 22, 23; good business. Lewis Morrison in Faust 29.

**BRENNHAM**—**OPERA HOUSE**: Lost in New York March 19; small house.

#### UTAH.

**SALT LAKE CITY**—**SALT LAKE THEATRE** (C. S. Burton, manager): Ernest Hogan in The South Before the War March 11, 12; first night good house; lighter, second. The co. are all colored. —**GRAND OPERA HOUSE** (J. R. Rogers, manager): Gilbert's comedy, Engaged, drew good houses. Howard Kyle made a hit as Belvaux. Victoria Bateman and Lida Leigh were each very good. Miss Kingley as the simple Scotch "gude girl" was excellent. Young Mrs. Winthrop is next. —**WONDERLAND THEATRE** (Charles Gates, manager): Under Mr. Gates' management this house is building up a good patronage, and next week the upper part of the house will be reopened with music and variety stage, living pictures, etc. The lower stage will present Shipmates.

#### VERMONT.

**BENNINGTON**—**OPERA HOUSE** (Opera House Co., managers): On Uncle Dudley March 17. The Miller's Daughter, under the auspices of Co. K. V. N. G., April 22. Professor G. H. Wiley, of Boston, is here drilling the local talent for the opera.

**BRATTLEBORO**—**TOWN HALL**: A Bunch of Keys March 23; fine house; very unsatisfactory performance. Prince Pro Tem 5.

**RUTLAND**—**OPERA HOUSE** (A. W. Higgins, manager): Manola-Mason co. in Friend Fritz March 18; very large and enthusiastic audience. The Dazzler 23; light house; good performance. Uncle Dudley underlined.

**BURLINGTON**—**HOWARD OPERA HOUSE** (W. K. Walker, manager): George Wilson's On Uncle Dudley 3; Joseph Haworth 6; Prince Pro Tem 9; Al. G. Field's Minstrels 22.

**MONTPELIER**—**BLANCHARD OPERA HOUSE** (G. L. Blanchard, manager): The Dazzler March 25; fair house. Prince Pro Tem 8.

#### VIRGINIA.

**RICHMOND**—**ACADEMY OF MUSIC** (Thomas G. Leath, manager): Salvini appeared here March 21-23, presenting The Three Guardsmen, Student of Salamanca, and Ruy Blas. Each representation was received with considerable enthusiasm by large and fashionable audiences. The star appeared here for the first time as a light comedian in the Student of Salamanca and as a speaker. The popular verdict is

that he is far more successful in the latter than the former role. He was forced to make a speech at each performance, and executed the task most gracefully. A very creditable vaudeville performance was given 25 by local amateurs for the benefit of a Richmond male quartette. It was eminently successful, both artistically and pecuniarily. Two concerts were given 26 by the United States Marine Band of Washington to small audiences. Both were disappointing, and did not compare at all favorably with the concerts given by Sousa's Band some weeks ago. Lincoln J. Carter's Fast Mail will be here 30. Concert by local talent 1, under the auspices of the Mozart Association. Princess Bonnie 4-6; Seidl 8; Wang 9, 10. —**NEW THEATRE**: Dark week of 23-30. —**ITEM:** Manager Leath has been elected Exalted Ruler of the Richmond Lodge of Elks. —**Professor Reinhardt**, who is one of the most prominent and distinguished musicians in this city, has composed a comic opera, the libretto of which was written by a church dignitary. The title is Valoita; or, The Island of Rignorelli. It is a satire on the annexation. It was heard with much favor by several of the Robin Hood co. on the occasion of their visit here, and the first option secured for the Bostonians, who will hear it June 1.

**DANVILLE**—**ACADEMY OF MUSIC** (Col. J. M. Neal, manager): Marine Band Concert March 27.

**PETERSBURG**—**ACADEMY OF MUSIC** (William E. French, manager): The Princess Bonnie 3; Wang 9.

**NORFOLK**—**ACADEMY OF MUSIC** (A. B. Duesberry, manager): Alexander Salvini in The Student of Salamanca March 29; good performance to a large audience. United States Marine Band 25; fine performance to a select and well-pleased audience.

**ALEXANDRIA**—**HILL'S OPERA HOUSE** (J. M. Hill, manager): Dark week of March 18-23.

**ROANOKE**—**ACADEMY OF MUSIC** (J. L. Hooper, manager): Carrie Lamont's five-nights' engagement ending March 25 to fair business. United States Marine Band, matinee, 27; large and very appreciative audience. Lincoln J. Carter's Fast Mail 2.

**STAUNTON**—**OPERA HOUSE** (W. L. Olivier, manager): House dark week of March 25-30.

#### WASHINGTON.

**TACOMA**—**THEATRE** (Heilig and Lester, managers): Maude Granger co. March 22, 23 in An Inherited Curse and The Fringe of Society to poor business. —**GERMANIA THEATRE**: Mahara's Colored Minstrels 18, 19; light attendance.

**SPOKANE**—**AUDITORIUM** (Harry C. Hayward, manager): The testimonial benefit tendered Miss Bernadine Sargent on March 21 was a success in every way. Miss Sargent will leave here in a few days for Paris to study music.

**WALLA WALLA**—**OPERA HOUSE** (H. V. Fuller, lessee and manager): Tisso's Living Pictures March 25.

#### WEST VIRGINIA.

**PARKERSBURG**—**ACADEMY OF MUSIC** (H. N. Roby, manager): The Trolley System to fair business March 23. Sadie Hanson in Nobody's Claim 26; Joe Ott in The Star Gazer 30; Con Hollow 1.

**CHARLESTON**—**BURLEW OPERA HOUSE** (N. S. Burlew, manager): Roland Reed March 23; good advance sale. Lillian Lewis 5; James J. Corbett 12; Wang 15.

**WHEELING**—**OPERA HOUSE** (F. Riester, manager): Murphy and Canfield March 21; fair business. Lillian Lewis 8; James J. Corbett 9. —**GRAND OPERA HOUSE** (Charles A. Feinler, manager): Sadie Hanson 21-23 in Nobody's Claim drew good business. James R. Mackie 25, 26; fair business. The Trolley System 4-6.

#### WISCONSIN.

**MADISON**—**FULLER OPERA HOUSE** (Edward M. Fuller, manager): Hanlon's Fantasma March 18, 19 pleased large audiences. Otis Skinner in His Grace de Grammont and The Merchant of Venice 21, 22 to large and fashionable houses. The star was most favorably received. The supporting co., unusually good, contained several of Modjeska's last season's co. Mand Durban and R. Peyton Carter deserve especial mention. Effie Ellsler 26; Off the Earth 5.

**WAUSAU**—**ALEXANDER OPERA HOUSE** (N. B. Eldred, manager): Uncle Josh Sprucey co. to a \$240 house March 21. Earlie Lindon Comedy co. 25-30; A Clean Sweep 11.

**ANTHONY**—**OPERA HOUSE** (Hoefler Brothers, managers): Josh Sprucey March 28; big advance sale. Rice's Comedians 4-6; Andy Amann in A Clean Sweep 17.

**RACINE**—**BELLE CITY OPERA HOUSE** (Sherman Brown, manager): Hanlon's Fantasma March 22, 23; crowded houses at both performances. University of Wisconsin Banjo Club 27; Effie Ellsler in Doris 28.

**FOND DU LAC**—**CHESBENT OPERA HOUSE** (P. B. Haber, manager): The Girl I Left Behind Me March 18; crowded house. Two Old Cronies 29; fair business.

**WEST SUPERIOR**—**GRAND OPERA HOUSE** (Land and River Improvement Company, managers): 6 Bells March 23; fair business. —**ITEM:** There has been a perceptible increase in the interest of theatregoers since the new regime, and all indications point to a successful close of a season inauspiciously begun.

**LA CROSSE**—**THEATRE** (J. Strasilipka, manager): The Earlie Lindon co., return engagement, March 19-21 to fair business. One of the notable events of the season was the appearance of Otis Skinner and his excellent co. in His Grace de Grammont 22 and The King's Jester 23. Mr. Skinner and the entire co. received several recalls. The stage settings and costumes were magnificent. Alabama 23; light house. Eddie Foy underlined.

**MERRILL**—**BERNARD'S OPERA HOUSE** (William Connors, manager): Sheridan's Congress of Wonders March 8; Beach and Bowers' Minstrels 16; Uncle Josh Sprucey 23, 24 to satisfactory business. Earlie Lindon Dramatic co. next.

**EAU CLAIRE**—**GRAND OPERA HOUSE** (O. F. Burlingame, manager): The Woodward Theatre co. played a week's engagement to good houses and gave satisfaction.

**BELOIT**—**WILSON'S OPERA HOUSE** (R. H. Wilson, manager): Dr. Sharp, mesmerist, opened a three-nights' engagement March 25 to a good house.

**SHEBOYGAN**—**OPERA HOUSE** (J. M. Kohler, manager): Fitz and Webster in A Breezy Time March 24; good-sized audience. Josh Sprucey co. 2; Byrne Brothers in 6 Bells 4.

**GREEN BAY**—**OPERA HOUSE** (S. Bender, manager): A Breezy Time March 29; large audience. Ripon College Glee Club pleased a small but enthusiastic audience 22. Uncle Josh Sprucey 10; A Clean Sweep 19. —**TURNER HALL** (J. H. Nevins, manager): The Girl I Left Behind Me 21; large and pleased audience.

**PORTAGE**—**OPERA HOUSE** (A. H. Carnegie, manager): Ada Gray in East Lynne March 30. A Clean Sweep canceled their date for 6; Swain Brothers' Vaudeville co. 20. A Breezy Time to a large house 19. —**STEVENS POINT**—**GRAND OPERA HOUSE** (Bosworth and Stumpf, managers): Wills' Two Old Cronies to a fair house March 22. Ada Gray in East Lynne 29.

#### WYOMING.

**CHEYENNE**—**OPERA HOUSE** (Friend and Brennan, managers): In Old Tennessee March 21; small house. The Girl I Left Behind Me 23; good house and pleased audience. Nellie McHenry in A Night at the Circus 26; A Temperance Town 27.

#### CANADA.

**TORONTO**—**GRAND OPERA HOUSE** (O. B. Sheppard, manager): Mr. and Mrs. Baldwin, the "white Mahatmas," appeared March 21 to a packed house, and up to the present time (27) have been doing a very large business. Mrs. Baldwin, while in a hypnotic state, answered numerous questions thought of by many of those present. Queries were made as to success in business, in studies and in love, and some of the answers were received with much magnetism. The entertainment will close 30, when Mrs. Baldwin will expose some of the tricks performed during the engagement. Sowing the Wind 1-6. —**TORONTO OPERA HOUSE** (Ambrose J. Small, manager): Strohl's Vaudevilles opened 25 to a very large house. Mr. Small is to be congratulated on securing such an excellent co. as it is one of the best seen at this house this season. Fougere, the French dancer, made a big hit. The Becketts, on the flying trapeze, were clever. Richard Foy and the Vedder Sisters presented an amusing act. The Vallares gave a unique performance on bicycles and the athletic feat of F. W. Strub was wonderful. Peck's Bad Boy 1-6. —**MANNING**—**THEATRE** (L. E. Lustig, manager): Thomas' Orchestral p. 1, 2 to a very large audience.

The noted orchestra fully maintained its great reputation as the leading musical organization of the continent. The violin solo by Max Bendix, and vocal performance of Miss Gifford were greatly appreciated. Sousa's Band opened 25 to a large and very fashionable audience. Mr. Sousa played some of his well known works and they were vigorously enjoyed. Miss Marie Barnard sang sweetly, and Miss Carrie Duke's violin solo was well received. Attendance, 3,000. —**Young's Musee**: A good bill to large business.

**MONTREAL**—**ACADEMY OF MUSIC** (Henry Thomas, manager): Thomas W. Keene opened in Richelieu to a large audience March 25. Richard III. was given to another good-sized house 26. Louis XI., Othello, and Hamlet fill out the rest of the week. Mrs. Langtry 1-4. —**QUEEN'S THEATRE** (Spartow and Jacobs, managers): An amateur entertainment for the benefit of the Samaritan Hospital was given under the patronage of Lady Aberdeen 26. The Players' Club, under the direction of Ed. Varney, will produce Jack Harkaway for the Free Coal Fund 27-30. James Young in repertoire 1-6. —**THEATRE ROYAL** (Spartow and Jacobs, managers): Rice and Barton's Razzle Dazzle co. opened to a big house 25. The co. contains a number of clever specialty artists, and gave general satisfaction. Gus Hill's World of Novelties 1-6. —**OPERA FRANCAIS** (Ed. Hardy, manager): Mme. L'Archiduc 28; Carmen 29. The management promise that they will produce shortly by Le Barbier de Seville, Lucia di Lammermoor, and Rigoletto.

**HAMILTON**—**GRAND OPERA HOUSE** (T. Reche, manager): Charley's Aunt to a large and fashionable audience March 29; performance good. The Amazons to a good-sized audience 22. Theodore Thomas 23; fair house. Ida Van Cortland opened a two-weeks' engagement 25 to good houses at popular prices. —**ASSOCIATION HALL**: Hattie's Orchestra, locals, was well attended 21. —**STARR THEATRE** (Bessey and Davey, managers): Week of 25-30 a clever co. appeared, including Gus Hanson, Lizzie Johnson, the Diamonds, Brown Brothers, Kittie Harrison, and the Donovans. Good business.

**VICTORIA**—**THEATRE** (Robert Jamieson, manager): House dark March 12-19. —**ITEM:** Your Vancouver correspondent, in issue of March 9, makes the rather remarkable statement that the recent performances of Dorothy, given in that city, were the first ever given by amateurs in this province. Your correspondent is either misquoted or over-enthusiastic. The Victoria amateurs have repeatedly given opera which it



## DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed to us to reach us on or before that date.

## DRAMATIC COMPANIES.

A COUNTRY SPORT (Peter F. Dailey, E. Rosenbaum, mgr.): Brockton, Mass., April 2, Haverhill 3, Salem 4, Dover, N. H., 5, Lowell, Mass., 6, San Francisco, Cal., 15-27.

A BARKY TIME (Fitz and Webster, mgrs.): La Porte, Ind., April 2, South Bend 3, Goshen 4, Coldwater, Mich., 5, Kendallville, Ind., 6, Montpelier 8, Dunbar 9, New Castle 10, Shelbyville 11, Nashville 12, Connersville 13.

ALABAMA (Clement Bainbridge, prop.): St. Paul, Minn., April 1-3, Minneapolis 4-6, Brainerd 8, Little Falls 9, Wahpeton, N. D., 10, Grand Forks 11, Winnipeg, Man., 12, 13.

A GAIRY GIRL: Baltimore, Md., April 1-4, Philadelphia, Pa., 5-7.

ALEXANDER SALVIN (W. M. Wilkinson, mgr.): Philadelphia, Pa., April 1-4.

AIKEN DRAMATIC: Sheffield, Pa., April 1-4.

A BLACK SHEEP: Washington, D. C., April 1-4.

AUGUSTIN DALY'S STOCK: New York city Nov. 27-April 20.

A BAGGAGE CHECK (W. F. Crossley, mgr.): Union City, Ind., April 2, Dayton, O., 3, Columbus 4-6, Indianapolis, Ind., 8-10.

A CORN MAN (H. S. Mitchell, mgr.): Nevada, Mo., April 2, Butler 3, Warrensburg 4, Sedalia 5.

BEN HUA (W. C. Clark, mgr.): St. Louis, Mo., April 1-3, Marietta 4-11, Zanesville 12-20.

BRECKENRIDGE: Washington, D. C., April 1-3, Baltimore, Md., 4-6, New York city 8-13.

BLUE JEANS: Boston, Mass., April 1-4, New York city 8-13.

BUNCH OF KEYS (Gus Bothner, mgr.): Lowell, Mass., April 2.

BARNES AND MARVIN'S PLAYERS: Menomonee, Wis., April 1-4.

BUSS COMEDY (George H. Babb, mgr.): Norristown, Pa., April 1-4, Lancaster 8-13, Lebanon 15-20.

CHARLES DICKSON (Junius Howe, mgr.): Lima, O., April 4, Springfield 6, Foster 6, Upper Sandusky 6, Mansfield 9, Circleville 10, Chillicothe 11, Marietta 12, McKeanport 13, Johnstown 15, Altoona 16, Williamsport 17, Scranton 18, Reading 19, Allentown 20.

CHARLES L. DAVIS (Alvin Joslin): Detroit, Mich., April 1-4, Chicago, Ill., 14-16.

CAROL HENSON (C. E. Callahan, mgr.): Wheeling, W. Va., April 2.

CROSS ROADS OF LIFE: Harlem, N. Y., April 1-4.

CULHANE'S COMEDIANS (Will E. Culhane, mgr.): Bardonia, Ky., April 1-4.

CHARLEY'S AUNT (Charles Frohman, mgr.): Boston, Mass., April 1-4.

CHARLEY'S AUNT (Charles Frohman, mgr.): Cleveland, O., April 1-4.

CHAUNCEY OLCOTT (Irish Artist, Augustus Pitou, mgr.): Wilmington, Del., April 3, Elizabeth, N. J., 4.

COUNTY FAIR (A. G. Thomas, mgr.): Sandusky, O., April 2, Findlay 3, Upper Sandusky 4, Van Wert 5, Fort Wayne, Ind., 6, Cleveland, O., 8-13.

CONVOY AND FOX (Hot Tamales): Boston, Mass., April 1-4, Philadelphia, Pa., 8-13.

CORSE PAYTON (David J. Ramage, mgr.): Warren, O., April 1-4, Youngstown 8-13, Meadville, Pa., 15-20.

CIRCUS GIRL: Rogersford, Pa., April 1-3.

CLAY CLEMENT (New Dominion): Altoona, Pa., April 1-4.

CLAY PATRICK: Girardville, Pa., April 1-3, Mt. Carmel 4-6, Shamokin 8-13, Ashland 15-20.

DUPPE'S BLUNDERS (Barney Ferguson): Chicago, Ill., March 24-April 4.

DESMOND THOMPSON (Frank Thompson, mgr.): New York city, Dec. 21-April 27.

DOWN IN DUNE (Davis and Keogh, mgrs.): Cleveland, O., April 1-4.

DERRY WINNER: Philadelphia, Pa., April 1-4.

DONOVAN AND GRANT: Toledo, O., April 1-4, Boston, Mass., 6-13, Providence, R. I., 15-20.

DARBYSTON (Sidney R. Ellis, mgr.): Haverhill, Mass., April 2, Manchester, N. H., 3, New Bedford, Mass., 4, Fall River 5, 6, Taunton 7, Wompatucket, R. I., 8, New London, Conn., 10, Waterbury 11, Meriden 12, South Norwalk 13, Jersey City, N. J., 15-20.

DAN MCCARTHY: Hoboken, N. J., April 1-4.

EVA TANGUY: Birmingham, N. Y., April 1-4.

EMILY BARKER (Our Flat Thomas W. Ryley, mgr.): Santa Cruz, Cal., April 3, Oakland 4-6, Fremo 8.

ELLWOOD'S PLAYERS: Port Edward, N. Y., April 1-4.

EDWARD WARREN: Berlin Falls, N. H., April 1-4.

EIGHT BELLS (John F. Byrne, prop.): Winona, Minn., March 2, La Crosse, Wis., 2, Madison 4.

EDWARD THOMPSON (Charles Frohman, mgr.): New York city Dec. 21-April 27.

EVIE ELLIS (Will C. Ellis, mgr.): St. Louis, Mo., March 21-April 4, Springfield 6, Fort Scott, Kans., 9, Sedalia, Mo., 10, St. Joseph 11, Atchison, Kans., 12, Kansas City, Mo., 14-20.

E. H. BOTTEN (Daniel Frohman, mgr.): Trenton, N. J., April 1, Wilkesbarre, Pa., 4, Scranton 5, Elgin, N. Y., 6, Rochester 8, Utica 9.

FINNIGAN'S BALL (Murray and Mack: Frank F. Merritt, mgr.): Battle Creek, Mich., April 4, St. Paul, Minn., 5, Dowagiac, Mich., 6, Chicago, Ill., 7-13.

FAYE MAE (Northern, Martin Golden, mgr.): Brooklyn, N. Y., April 1-4.

FAMILY DAWG (Frank L. Farley, mgr.): Philadelphia, Pa., March 25-April 6.

FERRIS COMEDIANS: Eau Claire, Wis., April 1-4.

FERRIS (Arthur C. Alton, mgr.): Milford, Mass., April 2, Pittsburg 3, Leominster 4, Clinton 5, Marlboro 6, New York city 9-13.

FAYE (Merritt's Western): E. J. Abram, mgr.: Chicago, Ill., March 21-April 13.

FAUST (Griffith's): Ed. A. Church, mgr.: Omaha, Neb., April 2, Lincoln 3, Sioux City, Ia., 4, Sioux Falls, S. D., 5, Fargo, N. D., 6.

GRANHAM MAE: Cynthiana, Ind., April 1-4.

GAMER GOOSE MAN (W. E. Gorman, mgr.): Cincinnati, O., April 1-4.

GORDON AND WELLS' PLAYERS: Ravenna, O., April 1-4.

GEORGE KENDALL: Tascosa, Ill., April 1-4, Bloomington 8-13.

GIPFEN-REIL STOCK: Milwaukee, Wis., April 1-13.

HOWARD WALL'S IDEALS: Wilkesbarre, Pa., April 1-4.

HALLER AND HART (James Jay Brady, mgr.): Chicago, Ill., March 21-April 6.

HENNESSY-LEBOYLE (Homer Drake, mgr.): Huntsville, Tex., April 1-4.

HENSON'S SHORE ACRES (William B. Groom, mgr.): Pittsburgh, Pa., April 1-4, Dayton, O., 9-13, Cleveland 15-23, Cincinnati 15-20.

HASCALL COMEDY: Three Oaks, Mich., April 5-6.

HOWARD STOCK: Saratoga, N. Y., April 1-4, Bennington, Vt., 5-13, Syracuse, N. Y., 15-20.

HUNTLEY-BIRN: Logansport, Ind., April 1-4, Huntington 6-12.

HUMANITY (W. A. Brady, mgr.): Brooklyn, N. Y., April 1-4.

HARRISON STOCK (M. W. Hanley, mgr.): Newark, N. J., April 1-4.

IN OLD KENTUCKY (No. 3): Lansing, Mich., April 4.

INA VAN COURTLAND: Hamilton, Ont., March 25-April 6.

JOE OTT (A. H. Westfall, mgr.): Cincinnati, O., April 1-4.

JOHN FRINGLE: Townsend, Ore., April 1-4.

JAMES J. CORRETT (W. A. Brady, mgr.): Pittsburg, Pa., April 1-4.

JOHN HAWTHORNE: Portland, Me., April 2, Exeter, N. H., 3, Nashua 4, Rutland, Vt., 5, Burlington 6, Montreal, P. Q., 15-20.

JAMES YOUNG (James H. Alliger, mgr.): Montreal, P. Q., April 1-4, Toronto, Ont., 6-10.

JOHN E. BRENNAN (Frank W. Lane, mgr.): Sidney, O., April 2, Bellefontaine 3, Urbana 4.

JOSEPH MURPHY (J. J. Showles, mgr.): Salem, Mass., April 2, Worcester 3, Pittsburg 4, Lawrence 5, Haverhill 6, Wompatucket, R. I., 15, New Britain, Conn., 16, Waterbury 17, Providence, R. I., 18-20.

JULIA MARLOWE-TAMM (Fred. Simon, mgr.): Buffalo, N. Y., April 1-4.

JOSEPH (A. Jolly Fellow; W. D. London, mgr.): New Orleans, La., March 21-April 6.

JOSEPH JEFFERSON: Providence, R. I., April 2.

J. E. TOOLE (Louis Egan, mgr.): Pawtucket, R. I., April 1-4, Red Bank, N. J., 5, Manassas 10, Burlington 13, Philadelphia, Pa., 15-20.

J. H. WALLACE: Baltimore, Md., April 1-4, Brooklyn, N. Y., 6-20.

KENNEDY'S PLAYERS (John K. Dickson, mgr.): Malone, N. Y., April 1-4.

KATIE PUTNAM: Keokuk, Ia., April 2, Burlington 3, Quincy, Ill., 6.

LAWLOR'S COMEDIANS: Charlotte, N. C., April 3, Salisbury 4, Concord 5.

LOST IN NEW YORK: New Orleans, La., April 1-6, Jacksonville, Fla., 8, Savannah, Ga., 9, 10, Augusta 11, Atlanta 12, 13, Charleston, S. C., 15, Lynchburg, Va., 18, Roanoke 19, Charlottesville 20.

LARADIE-ROWE: Galesburg, Ill., April 2.

LILLIAN TUCKER (Charles C. Vaught, mgr.): Holyoke, Mass., April 1-5.

LYCHUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Nov. 20-indefinite.

LITTLE TRIXIE (Fred. Robbins, mgr.): Akron, O., April 2, Millersburg 3, Mt. Vernon 4, Galion 5, North Baltimore 6, Tiffin 9, Urbana 10, Greenville 11, Richmond, Ind., 12, Seymour 13.

LILLIAN LEWIS: Altoona, Pa., April 3, Johnstown 4, Pittsburg 8-12.

LAND OF THE MIDNIGHT SUN (A. Y. Pearson, prop.): Lawrence, Mass., April 4, Manchester 5, Lowell 6, Northampton 6, Holyoke 9, Westfield 10, New Britain, Conn., 11, Bridgeport 12, 13, Waterbury 15, Hartford 16, 17, New Haven 18-20.

LEWIS MORRISON (E. J. Abram, mgr.): Fort Worth, Tex., April 3, 4, Waco 5, San Antonio 6, 7, Austin 8, Bringham 9, Galveston 10, 11, Houston 12, 13, New Orleans, La., 14-20.

MILK WHITE FLAG: Harlem, N. Y., April 1-4.

MY AUNT BRIDGET (George Monroe): Philadelphia, Pa., April 1-4.

MR. AND MRS. ROBERT WAYNE: Paducah, Ky., April 1-4.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Indianapolis, Ind., April 1-3, Decatur, Ill., 4.

MARIE AND AUGUSTIN NEUVILLE: Detroit, Mich., April 1-4.

MAURIE HILLMAN (W. G. Snelling, mgr.): Bradford, Pa., April 1-4, Jamestown, N. Y., 15-20.

MARIE JANSSEN: Denver, Col., April 1-4.

MCKEE RANKIN (Stater and Widner, mgrs.): Wichita, Kans., April 1-4.

MRS. LANGTRY: New York city March 11-April 6.

MRS. RAJANE (Henry E. Abbey, mgr.): New York city Feb. 27-April 6, Philadelphia, Pa., 8-13.

MA. 'AND MRS. KENDAL (Daniel Frohman, mgr.): Boston, Mass., April 1-4, New York city 15-27.

MARIE BROTHERS: St. Mary's, Ont., April 1-4.

MANOLA-MASON (C. F. Atkinson, mgr.): Albany, N. Y., April 2, 3, Amsterdam 5, Schenectady 6.

MINNIE SHWARD (Frederic Seward, mgr.): Hoosick Falls, N. Y., April 1-4.

MRS. SANS GENE (Augustus Pitou, mgr.): New York city Jan. 18-April 4, Brooklyn, N. Y., 8-12.

MRS. POTTER-KYLE BELLEW (Myron R. Rice, mgr.): New York city March 25-April 13.

MRS. VANDERBILT (Warren, Pa., April 1-4).

N. S. WOOD: Washington, D. C., April 1-4.

NOT GOODWIN (George J. Appleton, mgr.): Pittsburg, Pa., April 1-4, Syracuse, N. Y., 9, Rochester 9, 10, Buffalo, 11-13, Cleveland, O., 15-17, Detroit, Mich., 18-20.

NELLIE McHENRY (James B. Delcher, mgr.): Sioux City, Ia., April 2, Mankato, Minn., 3, Stillwater 4, Ashland, Wis., 5, Ironwood, Mich., 6, Houghton 8, 9, Marquette 10, Sault Ste. Marie 11, Manistee 12, Escanaba 13, Marinette, Wis., 15, Fond du Lac 19, Sheboygan 20.

NEW YORK THEATRE CO.: Connersville, O., April 1-4, Springfield 6-13, Delaware 15-20.

ONE OF THE BRAVEST: Philadelphia, Pa., April 1-4.

OUR UNCLE DUDLEY (George Wilson): Burlington, Vt., April 3, Concord, N. H., 4.

OLK'S LUCK (Richard T. Brown, mgr.): Plainfield, N. J., April 4, Phillipsburg, Pa., 3, Bethlehem 6.

OLGA NETHERSOLE: Boston, Mass., March 18-April 6.

OLIVER TWIST (W. A. Mestayer, mgr.): New York city April 1-4.

OLIVER DWYER (J. P. Johnson, mgr.): Fall River, Mass., April 1, 2, Brockton 3, Worcester 5, 6, Portland, Me., 8, Rockland 9, Bath 10, Augusta 11, Bangor 12, 13, Lewiston 15, Haverhill, Mass., 16, Lynn 17, Gloucester 18, Lowell 19, 20.

OTIS SEIDNER (J. J. Buckley, mgr.): Duluth, Minn., April 1-3.

PATT BAKER: Quincy, Ill., April 4.

PAUL KATYAR: Milwaukee, Wis., April 1-3.

PAWN TICKET 210 (J. M. Ward, mgr.): Columbus, O., April 1-3, Cleveland 4-6, Detroit, Mich., 7-13.

POWELL COMEDY: Grandin, Mo., April 3, 4.

ROBERT DOWNING: Evansville, Ind., April 3, Seymour 4, Shelbyville 5, Rushville 6, Greenville, O., 8, Findlay 9, Adrian, Mich., 10, Battle Creek 11, Grand Rapids 12, 13, Muskegon 15, Big Rapids 16, St. Louis 17, East Saginaw 18, Bay City 19, Flint 20.

ROSE COCHRAN: Detroit, Mich., April 4-6.

REED COMEDY (Silver and Cline, mgrs.): Penn Yan, N. Y., April 1-4, Binghamton 8-13, Scranton, Pa., 15-20.

RICHARD GOLDEN (Old Red Prosty, Charles MacGee, mgr.): Baltimore, Md., April 1-4.

RUEA (Hortense Rhea, mgr.): Battle Creek, Mich., April 3, Kalamazoo 4, Muskegon 5, Grand Rapids 6, Ann Arbor 8.

ROSE OF THE HILL: New York city Jan. 28-indefinite.

ROSE (A. Y. Pearson, prop.): Providence, R. I., April 1-6, Bridgeport, Conn., 10, New Haven 11-13, Newark, N. J., 15-20.

SANTER PAYTON: Grant's Pass, Ore., April 1-4.

STILL ALARM: Rochester, N. Y., April 1-3.

ST. CYR COMEDY: La Harpe, Ill., April 1-4.

SIDE TRACKED (Julie Walters, mgr.): Moline, Ill., April 3.

SPECIAL DELIVERY: Decatur, Ill., April 3.

SHERMANOAN (Charles Frohman, mgr.): Kansas City, Mo., April 1-4.

SHUTTLER DRAMATIC: Westerly, R. I., April 1-4, Holyoke, Mass., 15-20.

STUART ROBERT: Boston, Mass., April 1-12.

SADIE MARTINOT: Montgomery, Ala., April 2, Selma 3, Birmingham 4, Chattanooga, Tenn., 5, Knoxville 6, Atlanta, Ga., 9, Augusta 10, Savannah 11, Charleston, S. C., 12, 13, Wilmington, N. C., 15, Raleigh 16, Danville, Va., 17, Norfolk 18, Richmond 19, 20.

SPAN OF LIFE (William Calder, mgr.): Philadelphia, Pa., April 15-20.

SOL SMITH RUSSELL (Paul G. Berger, mgr.): Boston, Mass., April 1-4.

SADIE MASSON (E. E. Baye, mgr.): St. Louis, Mo., April 1-4.

SHORE ACRES (Frank W. Conant, mgr.): Janesville, Wis., April 2, Eau Claire 3, West Superior 4, Duluth, Minn., 5, 6, St. Paul 7-13, Minneapolis 15-17, Winona 18, La Crosse, Wis., 19, Madison 20.

SHARP NO. 2 (Jacob Litt, mgr.): Cincinnati, O., April 1-4, Toronto, Ont., 8-13.

SHARPLEY'S LYCHUM THEATRE: Parsons, Kans., April 1-4, Galena 8-13.

SLAVES OF GOLD (William Fennessy, mgr.): Buffalo, N. Y., April 1-4.

THE DAZZLING (H. E. Reed, mgr.): Washington, D. C., April 1-4, Rochester 8-13.

TONY FARRIEL: New York city April 1-4.

TEMPERANCE TOWN: Kansas City, Mo., April 1-3, St. Louis 7-13, Indianapolis, Ind., 15-17, Louisville, Ky., 18-20.

THE NEW BOY (Western; Gustave Frohman, mgr.): Kenosha, O., April 3, Columbus 4-6.

THE TORNADO (Northern; Lincoln J. Carter, mgr.): Brooklyn, N. Y., April 1-4, Buffalo 8-13, Rochester 15-17, Syracuse 18-20.

THE FATE OF CARR (Charles Frohman, mgr.): Brooklyn, N. Y., April 1-4.

TWO JOHNS: Indianapolis, Ind., April 1-3, Dayton, O., 4-6, Wilmington 8, Lancaster 9, Canal Dover 10, Steubenville 11, East Liverpool 12, Beaver Falls, Pa., 13, Buffalo, N. Y., 15-20.

THOMAS W. KRINE (S. F. Kingston, mgr.): Brooklyn, N. Y., April 1-4, Hartford, Conn., 8, Springfield, Mass., 9, Worcester 10.

THE ENIGMA (Jacob Litt, prop.): St. Paul, Minn., March 21-April 6, Minneapolis 7-13.

THE FOUNDLING (Charles Frohman, mgr.): New York city Feb. 25-indefinite.

THE SPOONERS (Edna May and Cecil; B. S. Spooner, mgr.): Okaloosa, Ia., April 1-4, Iowa City 8-13, Council Bluffs 15-20.

TRILBY (A. M. Palmer, mgr.): Boston, Mass., March 11-April 13, New York city 15-indefinite.

THE CAPTAIN'S MATE (Dittmar Bros. props.): Philadelphia, Pa., April 1-4, Washington, D. C., 8-13, Wilmington, Del., 15, Chester, Pa., 16, Trenton, N. J., 17, Hoboken 18.

TWO OLD COMEDIES (A. F. Peterson, mgr.): Minneapolis, Minn., March 31-April 6.

THE STOWAWAY: Syracuse, N. Y., April 1-3, Albany 4-6.

THE COTTON KING (No. 1, W. A. Brady, mgr.): Brooklyn, N. Y., April 1-4, Rochester 15-20.

THE KODAK (Noss Jolly Co.; Ferd Noss, mgr.): Paris, Ill., April 2, Mt. Vernon 3, Mt. Vernon, Ind., 6, Evansville 7, Washington 8, Brazil 9, Crawfordsville 10, Indianapolis 11-13, Dayton, O., 15-17.

TOO MUCH JOHNSON (William Gillette): New York city Nov. 25-indefinite.

THE GIRL I LEFT BEHIND ME (No. 1; Charles Frohman, mgr.): San Francisco, Cal., April 1-12.

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